

The New Records

A BULLETIN FOR THOSE INTERESTED IN RECORDED MUSIC

Issued monthly by

H. ROYER SMITH COMPANY

"The World's Record Shop"

10TH & WALNUT STREETS - - - PHILADELPHIA, PA., U. S. A.

VOL. 1. NO. 1

MARCH 1933

By mail to any address
25c. per year

DISQUES suspended publication with the February, 1933, issue. Thousands of its readers throughout the world will, we feel sure, wish to keep in touch with the new records as they are issued. With this in mind we will publish each month *The New Records*. It is not thought that it will take the place of *Disques*. We rather feel that nothing could quite do that. We do hope, however, that it will keep alive the interest in recorded music until such a time as the industry is in a position to support a magazine of the type of our former periodical.

Our plan is to make available each month a list of the standard recordings that are issued throughout the world with very brief annotations of the most important ones. We will try to anticipate the questions that would be asked if one were considering the purchase of a record. Has the selection been recorded before? Is this the best recording available? etc., etc. We shall not list dance and popular records as lack of space makes this impossible. However, if our customers who are interested in these records will so advise us we will place their name on a special mailing list and we will see that they promptly receive the various supplements issued by the manufacturers which list these records. Please do not hesitate to notify us if these supplements would be of value to you.

Among the items listed in this bulletin we would like to call your especial attention to the following: the instrumental excerpts from *Die Meistersinger* noted on page two, the Bach Double Concerto in D Minor, the Tschaiowsky Concerto No. 1 and the excerpts from *Siegfried* noted on page three and the Brahms

Lieder Album noted on page four. It has been quite some time since four such splendid items have been made available in any one month. We can recommend any or all of them to the most discriminating collector.

We shall print in this place each month news of the record industry that we feel is of interest to our readers. . . . Brunswick, as you probably know, has discontinued issuing anything but popular records. This is to be a temporary arrangement, we understand. Plans are under way to go into the "better records" field again, but nobody seems to know just when. In the meantime those who are interested in the very fine recordings of Polydor may secure these records through the dealers who make a specialty of importing these discs.

. . . The new Beethoven *Fifth* conducted by Weingartner and issued by Columbia (Columbia Set No. 178. \$4.50) in February seems better every time we play it. It is by far the best recording of this popular symphony. . . . The first shipment of the second albums of the Hugo Wolf and Beethoven Sonata Societies arrived a few days ago. The sets proved to be all that was expected of them—simply marvelous recordings. The closing date for subscriptions for both of these sets was put off until February 28th. If this bulletin reaches you before that date and you are interested you should forward your subscription without delay. In any case it might be that some of the subscriptions which we have received may be cancelled and then it would be possible to supply you with the set you desire.

Future issues of *The New Records* should reach you on the first of each month. We hope that they will be of value.

ORCHESTRA



Beethoven: Symphony No. 8 in F Major, Op. 93. B.B.C. Symphony Orchestra conducted by Adrian Boult. 3-12" discs (V-DB1764 to V-DB1766). \$2 each.

hi
Couperin: Concert dans la Goût Théâtral. Ecole Normale Chamber Orchestra conducted by Alfred Cortot. 2-12" discs (V-DB1767 and V-DB1768). \$2 each.

D'Indy: Istar—Symphonic Variations. Three sides and **Chabrier: Joyeuse Marche.** Orchestre de la Société des Concerts du Conservatoire conducted by Piero Coppola. 2-12" discs (V-DB4850 and V-DB4851). \$2 each.

Milhaud: La Creation du Monde. Orchestra of Nineteen Soloists conducted by Darius Milhaud. 2-12" discs (C-LFX251 and C-LFX252). \$2 each.

Moussorgsky: Night on the Bald Mountain. London Symphony Orchestra conducted by Albert Coates. 1-12" disc (V-11448). \$1.50.

Mozart: Les Petits Riens—Ballet Music. London Symphony Orchestra conducted by Leo Blech. 1-12" disc (V-DB1676). \$2.

Prokofieff: Le Pas d'Acier—Ballet Suite, Op. 41. London Symphony Orchestra conducted by Albert Coates. 2-12" discs (V-DB1680 and V-DB1681). \$2 each.

Suppé: Poet and Peasant Overture. Amsterdam Concertgebouw Orchestra conducted by Willem Mengelberg. 1-12" disc (C-50345D). \$1.

Svendsen: Carnival in Paris. London Symphony Orchestra conducted by Landon Ronald. Three sides and **Tschaikowsky: Eugene Onegin—Polonaise.** London Symphony Orchestra conducted by Eugene Goossens. 2-12" discs (V-DB1759 and V-DB1760). \$2 each.

Tschaikowsky: Hamlet Overture. London Symphony Orchestra conducted by Albert Coates. 2-12" discs (V-DB1716 and V-DB1717). \$2 each.

Wagner: Die Meistersinger—Prelude to Act 3, Dance of the Apprentices and Entrance of the Mastersingers. Three sides and **Beethoven: Prometheus Overture.** Symphony Orchestra conducted by Bruno Walter. 2-12" discs (C-68090D and C-68091D). \$1 each.

The above list is notable chiefly for the fact that it offers no less than six first recordings. Of the duplications, most of them are definitely superior to previous recordings and so have some excuse for appearing again. The Eighth Symphony of Beethoven, for example, is as neglected on records as it is in the concert hall, and thus makes good record-

ing material for the new orchestra of the British Broadcasting Company, which appears for the first time in a major work. The interpretation is straightforward and reliable, the playing competent if not brilliant, and the recording clean-cut and smooth. Thus this version, while better than earlier ones, is little more than adequate, so that there is still plenty of room for a really outstanding recording of this delightful Symphony. . . . The music for the *Concert dans la Goût Théâtral*, taken from Couperin's works, was edited by Alfred Cortot. It is altogether delightful, full of quaint and piquant effects, and the performance and recording are all that could be desired.

The *Istar Variations*, frequently played in this country, make a welcome addition to the meagre supply of d'Indy recordings and thus should enjoy a lively popularity on records. Dating from 1896, the work deals with the legend of the goddess Istar and her search for her lover in the "land of No-return." In order to portray Istar's descent into the lower world, where she leaves a garment or ornament at each of the seven gates, d'Indy employs the variations form but reverses the usual procedure, his variations proceeding from the complex to the simple. The work is handled in a masterly manner and has considerable power and interest. It is competently played and smoothly recorded. . . . Several years ago Darius Milhaud's music enjoyed much attention from the French Columbia Company, but after the release of his *Minute Operas* in 1929 interest in him seemed to lag. Now we have *La Creation du Monde*, subtitled *Ballet Nègre* and published in 1923. The work makes use of jazz rhythms, but it is hardly likely to make any very fervent friends or enemies. Though cleverly written, it will prove rather dull to those familiar with the best in American jazz. A small orchestra is employed, which makes for good recording, and the composer himself conducts.

Moussorgsky's *Night on the Bald Mountain* does not wear very well and besides has been recorded several times. Of all the versions the Brunswick disc conducted by Wolff and played by the Lamoureux Orchestra is probably the best. Coates' version is very vigorous and lively, and the recording, if less realistic than that in Wolff's, is satisfactory. . . . The Mozart *Petits Riens* music is new to the phonograph. Good recording, excellent playing and delightful music make this an attractive disc. . . . Prokofieff's *Age of Steel Ballet*, like the Milhaud work, is somewhat disappointing. It is all very lively and energetic, and the performance and recording are extraordinarily good, but as a whole the music is not very impressive. The ballet was produced by Stokowski several seasons ago and was received rather unfavorably. . . . Of the remaining discs in this batch, the Wagnerian excerpts conducted by

Walter are most important. Well recorded and beautifully played, they provide superb recordings of these lovely portions from *Die Meistersinger*. . . . The thrice familiar Suppé Overture is magnificently played and recorded, and so is the commonplace Svendsen work which is noisy and dull. . . . The Tchaikowsky *Hamlet* is a first recording and is seldom heard in the concert hall. It sheds no new light on the composer, but those fond of him will find the recording and performance exciting.

CONCERTO



Bach: Double Concerto in D Minor. Yehudi Menuhin (Violin), Georges Enesco (Violin) and orchestra conducted by Pierre Monteux. 2-12" discs (V-DB1718 and V-DB1719). \$2 each.

Tchaikowsky: Concerto No. 1 in B Flat Minor, Op. 23. Arthur Rubinstein (Piano) and London Symphony Orchestra conducted by John Barbiroli. 4-12" discs (V-DB1731 to V-DB1734) in album. \$8.

The Bach work has now been recorded three times, not counting the early acoustical Kreisl-Zimbalist set. The new version is without doubt the best. Young Menuhin and his teacher, Georges Enesco, fiddle persuasively and with convincing power, and the orchestra conducted by Pierre Monteux supplies them an admirable background. Finally, the recording is very nearly perfect.

The familiar Tchaikowsky Concerto has also reached its third recording. The early Victor set, played by Mark Hambourg and the Royal Albert Hall Orchestra, was noisy and blasty, and the later Columbia set, while an improvement, was somewhat dull. The work itself is too well known to need any comment, but the recording and performance it receives here warrant the generous use of superlatives. One can say without much fear of contradiction that no piano concerto has been better recorded than this. Even the recent Beethoven Concertos played by Schnabel lacked the almost unbelievable smoothness and clarity attained in this recording. Throughout there isn't anywhere the slightest suggestion of blast or distortion. The performance is a rousing one, and properly so, for that is what one wants in this old war-horse.

PIANO



Chasins: Three Chinese Pieces—(1) Flirtation in a Chinese Garden; (2) Rush Hour in Hong Kong; (3) A Shanghai Tragedy. Abram Chasins (Piano). 1-10" disc (V-1582). \$1.50.

Chopin: Ballades, Opp. 23, 38, 47, 52. Nine sides and **Chopin: Mazurka, Op. 17, No. 4.** Robert Casadesus (Piano). 5-12" discs (C-68085D to

68089D) in album. Columbia Set No. 179. \$5.50.

Mendelssohn: Songs Without Words, Op. 53, No. 4, in F Major; Op. 67, No. 2, in F Sharp Minor. Ignaz Friedman (Piano). 1-10" disc (C-2750D). 75c.

A Fairy Tale and three Preludes for Piano by Abram Chasins were released last summer by Victor and achieved some popularity. These *Three Chinese Pieces* are similarly effective, gay and charming little bits, full of life and vivacity. They are splendidly played by the composer, and clean, smooth recording rounds out an unusually attractive little disc. . . . The Mendelssohn *Songs Without Words* have been appearing from time to time on Columbia's lists. This month's offerings are no better and no worse than the former releases. The music is pleasant but of slight value, and the recording and performance are satisfying. . . . The Chopin Ballades are available by Alfred Cortot. His performance is exemplary and probably superior to Casadesus'. But the latter's versions are better recorded, so that the prospective purchaser of the Ballades is urged to hear both sets before making a decision.



OPERA

Wagner: Siegfried—Love Duet, Act III. Lauritz Melchior (Tenor), Florence Easton (Soprano) and Royal Opera Orchestra, Covent Garden, conducted by Robert Heger. Seven sides and **Wagner: Siegfried**—Prelude to Act I. London Symphony Orchestra conducted by Robert Heger. 4-12" discs (V-7762 to V-7765) in album. Victor Set M-167. \$8.

Massenet: Le Jongleur de Notre-Dame—Selections. MM. Friant (Tenor), Bourdin (Baritone), Dupre (Bass), Opera-Comique Chorus, and orchestra conducted by G. Cloëz. 3-10" discs (O-188.798 to O-188.800). \$1.25 each.

Verdi: Aïda—Celeste Aïda. One side and **Bizet: Les Pecheurs de Perles**—Je crois entendre encore. Enrico Caruso (Tenor) and Victor Symphony Orchestra. 1-12" disc (V-7770). \$2.

Verdi: Rigoletto—La donna è mobile. One side and **O Sole Mio.** Enrico Caruso (Tenor) and Victor Symphony Orchestra. 1-10" disc (V-1616). \$1.50.

The new *Siegfried* album provides an uncut and superbly rendered and recorded version of the magnificent closing pages of the work. The odd side of the set gives us the hitherto unrecorded Prelude to the music drama. The Love Duet occupies the remaining seven sides. Beginning on page 296 with the orchestral passage that precedes Brünnhilde's *Heil dir, Sonne*, the music continues uncut

to the falling of the curtain. Owners of the other Victor *Siegfried* albums will find it advisable to scrap the cut Love Duet that was included in the first group of *Siegfried* records and substitute in its place these beautifully produced new records. . . . The Massenet discs offer a group of selections from *Le Jongleur de Notre-Dame*. The music, recorded here for the first time, probably has its friends, and they will be pleased with the spirited singing and good recording.

The Caruso records, given the same treatment as that accorded the sensational *Pagliacci* disc released a few months ago, will probably stir up considerable interest. If anything, they are even more successful than the earlier release; the orchestra comes out clearer and with greater volume; the singer's voice retains much of its original quality; and the balance between the two is well maintained. These discs prove that the *Pagliacci* record was by no means an accident, that it is now possible to bring some of the old vocal records up to date with impressive effect. The achievement is surely one of the most important in recent months.

VOCAL



Brahms: Lieder Album—Sung by Rose Bampton (Contralto) with piano accompaniments by Wilfred Pelletier and Sylvan Levin: Four Serious Songs, Op. 121; Sung by Rose Bampton (Contralto) and Conrad Thibault (Baritone) with piano accompaniment by Wilfred Pelletier: Four Duets for Alto and Baritone with pianoforte accompaniment, Op. 28; Sung by Conrad Thibault (Baritone) with piano accompaniment by Theodore Walstrum: O wüsst ich doch den weg zurück, Op. 63, No. 8; Wie froh und frisch, Op. 33, No. 14; Der gang zum liebchen, Op. 48, No. 1; Kein haus, keine heimat, Op. 94, No. 5; 3-12" discs (V-7759 to V-7761) and 2-10" discs (V-1610 and V-1611) in album. Victor Set M-175. \$9.

Debussy: L'Enfant Prodigue—Recit et Air de Lia. One side and Balakirew: *Chanson Georgienne*. Ninon Vallin (Soprano) with orchestra conducted by G. Cloëz. 1-12" disc (O-123.708). \$2.

Ravel: Chansons Madecasses. Madeleine Grey (Soprano) with accompaniment of flute, piano and 'cello conducted by Maurice Ravel. 2-10" discs (PD-561076 and PD-561077). \$1.25 each.

Schumann: Frauenliebe und Leben—(a) Am meinem Herz; (b) Nun hast du mir den ersten Schmerz

getan. Lotte Lehmann (Soprano) with chamber orchestra conducted by Frederick Weissmann. 1-10" disc (C-G4073M). 75c.

In Einem Kühlen Grunde (German Folk Song). One side and **Ach, Wie ist Möglich Dann** (German Folk Song). Richard Tauber (Tenor) with piano accompaniment. 1-10" disc (C-G4075M). 75c.

It has been a long while since so many worthwhile vocal discs have appeared in one month. Of most significance is the fine Brahms Lieder Album issued by Victor. The singers are Rose Bampton, who achieved such a success in the *Gurrelieder* set, and Conrad Thibault, a young baritone who has already appeared on the Victor lists. Both singers have young, fresh voices that are very appealing, and both sing Brahms with taste and understanding. Miss Bampton's share in the proceedings is the more impressive. Her voice is of exceptionally rich quality, and in the Four Serious Songs, recorded here for the first time, it shows to excellent advantage. The duets, too, haven't been recorded before, and they are charmingly done. The accompaniments are excellent, and the recording throughout is superlative. It is pleasant to be able to report that the first lieder album to be recorded in America is an unqualified success. . . . Ninon Vallin, in the Debussy and Balakirew selections, is appealing, and Madeleine Grey, who will be remembered for her fine work in the Columbia records of *Songs of the Auvergne*, sings the Ravel *Chansons Madecasses* with distinction. The composer himself is present, conducting the accompaniment of flute, piano and 'cello. The recording is excellent. . . . The *Frauenliebe und Leben* disc completes the set, the other three having appeared on the Columbia lists of recent months. The bargain hunter will find investigation of these four beautifully sung records well worth his while. . . . Tauber, absent several months, appears now with a couple of attractive German folk songs. He sings them with feeling, and the disc ought to be a popular one.

VIOLONCELLO



Boellmann: Symphonic Variations. Maurice Maréchal ('Cello) and Maurice Faure (Piano). 1-12" disc (C-50344D). \$1.

Maréchal's performance and the fine recording are the features here. The piano accompaniment is well played.

The first letters in the record number indicate the manufacturer: B—Brunswick, C—Columbia, O—Odeon, PA—Parlophone, PD—Polydor, and V—Victor.

The New Records

A BULLETIN FOR THOSE INTERESTED IN RECORDED MUSIC

Issued monthly by

H. ROYER SMITH COMPANY

"The World's Record Shop"

10TH & WALNUT STREETS - - - - PHILADELPHIA, PA., U. S. A.

VOL. 1. NO. 2

APRIL 1933

By mail to any address
25c. per year

TO THE hundreds of readers of our former publication *Disques* who went to the trouble to write us regarding its suspension we humbly say, "We thank you." We intended to answer each of these kind thoughtful letters, in fact we did answer the first few, but when each day added a hundred or more to the number to be answered, the task became impossible. We are now more convinced than ever that there is a real need for a magazine like *Disques*. Perhaps when "better days" turn the corner the record industry will realize it too. In the meantime we will "carry-on" with this little bulletin, which, if we may judge from the number of quarters we have received, is thought by many to be worth at least the postage. If you have any friends who would be interested in this little publication it will be mailed to them for a year upon receipt of 25¢ in stamps to cover mailing costs. If the various issues are filed, you will have a complete list of the worthwhile records which have been released since the suspension of *Disques*. There has been recently a very substantial demand for back copies and bound volumes of *Disques*. Our files are still complete; copies of all issues are available at 15¢ each postpaid; volumes I, II and III bound in green buckram with index may be had at \$3.75 each postpaid.

For several weeks we have been carefully testing a new phonograph combination and we feel that we are about ready to announce that we have discovered an instrument that is by far superior to any reproducing instrument now on the market or which has been on the market. From time to time during the last two or three years readers have written us asking our advice about buying a new phonograph or radio combination. In nearly every

case we have advised them not to make any change, for the reason, that the instrument which they had, was better than the new ones which were then being offered. Within the last few months it has become common knowledge that the long playing records have reached a point of perfection, as far as reproduction is concerned, that makes an instrument capable of playing them properly highly desirable. Therefore, hardly a day passes, when at least one letter does not come to our desk inquiring about an instrument suitable for this purpose. The instrument we have in mind is an automatic radio combination, it plays all sizes and makes of records either automatically or manually, and plays the long-players with as much volume as could be desired, even in a large auditorium, and with absolutely no variance in pitch. If further tests show that this instrument can be recommended without any qualifications whatsoever, we shall be glad to announce its name and price, which we understand will be about \$450, in this place next month.

The outstanding releases this month are unquestionably the two complete operatic recordings. The long playing set of *Carmen* and the standard set of *Otello*. Of special interest to limited clientele might be mentioned, Strawinsky's *L'Histoire du Soldat*, Lalo's *Concerto for Violoncello and Orchestra* and the Beethoven *Septet*. Of the items listed in the March issue the Tchaikowsky *Piano Concerto No. 1* and the *Siegfried* album set were most in demand. A surprising number of copies of the Mengelberg version of *Poet and Peasant Overture* (C-50345D) were sold, showing that no matter what this well beloved conductor selects for recording a certain number of people will buy his records.

Just as we go to press a sample set of the Columbia recording of President Roosevelt's Inauguration

is received. The entire ceremony, broadcast from Washington, was recorded in the Columbia laboratory. Thus there has been preserved for posterity . . . the band playing *Hail to the Chief* . . . the cheering of the crowds . . . the oath of office administered by Chief Justice Hughes . . . President Roosevelt's already famous inaugural address. The recording is lifelike in its fidelity. The set consists of three 12-inch records in album. Price, \$3.50.

ORCHESTRA



Strawinsky: L'Histoire du Soldat. MM. Darrieux (Violin), Boussagol (Contrabass), Godeau (Clarinet), Dherin (Bassoon), Foveau (Trumpet), Delbos (Trombone), and Morel (Percussion) conducted by Igor Strawinsky. 3-12" discs (C-LFX263 to C-LFX265). \$2 each.

Strawinsky's *L'Histoire du Soldat* (The Soldier's Tale) gives us an example of what can be done with a half dozen instruments plus various drums, cymbals, tambourine and triangle. The work dates from 1918 when, due to the war, musicians, actors and even theatres, like everything else, were quite scarce. Ramuz supplied the libretto and he and the composer conceived the idea of a piece which could be performed upon a platform and which required but three actors, a lecturer and seven musicians. One man plays all of the percussion instruments which is quite a feat in itself. As the lecturer is omitted on the records several parts which particularly require the spoken words are cut. However, eleven of the fifteen pieces will be found on these discs and the little that is not there will certainly not be missed. There is plenty for those who are interested in observing the effects which Strawinsky has been able to obtain with the limited means employed. Others will not be interested.

Ki
Grétry: Suite de Ballet (Grétry-Orch. Mottl). Three sides and **Debussy: Danse** (Debussy-Orch. Ravel). Orchestre de la Société des Concerts du Conservatoire conducted by Piero Coppola. 2-12" discs (V-DB4859 and V-DB4860). \$2 each.

The Grétry ballet orchestrated by the distinguished German musical director Felix Mottl is taken from his now almost forgotten three act work *Céphale et Procris*, which was produced in 1775. The ballet is in three parts, a spirited *Tambourin*, a languorous *Menuetto* and a lively *Gigue*. It is here recorded in complete form, just as Coppola gave it at a recent performance in Paris, when he included it on his program for the *Concerts Pasdeloup*. This is in no sense great music but it makes fairly pleasant listening. The present recording is far superior in every

way to the single record version of this work played by the Brussels Royal Conservatory Orchestra under Defauw which was issued by French Columbia a couple of years ago. Debussy's *Danse* originally composed for the piano and orchestrated by Ravel fills the fourth side.

Faure: Shylock (Interlude pour la pièce de Ed. Haraucourt). Orchestre de la Société des Concerts du Conservatoire conducted by Piero Coppola. 2-10" discs (V-DA4823 and V-DA4824). \$1.50 each.

Millöcker: The Dubarry—Selection. New Light Symphony Orchestra conducted by Willi Lachner. 1-12" disc (V-36086). \$1.25.

Wagner: Tristan und Isolde—Isoldens Erwarten und Tristans Ankunft, and Nachtzene und Liebesgesang. Symphony Orchestra conducted by Dr. Max von Schillings. 2-12" discs (C-68092D and C-68093D). \$1 each.

Milhaud: La Creation du Monde. Symphony Orchestra conducted by Darius Milhaud. 2-12" discs (C-68094D and C-68095D). \$1 each.

The Shylock music written to accompany Haraucourt's play, which he adapted from Shakespeare, and which was produced at the Odeon in 1889, while not particularly interesting, is very easy to listen to . . . An unknown coloratura not mentioned on the label adds a few solos which add nothing to this otherwise rather pleasing orchestra record of The Dubarry Selections . . . We did not think that the *Tristan* records which Columbia are bringing out under their own label this month were anything to boast of when they were issued by the domestic Odeon company three or four years ago, and when we compare them with present day orchestral recordings they seem pretty bad . . . The Milhaud discs were noted in the March issue under the imported record numbers.

CONCERTO



Lalo: Concerto for Violoncello and Orchestra. Maurice Marechal (Cello) and Symphony Orchestra conducted by Philippe Gaubert. 3-12" discs (C-LFX282 to C-LFX284) in album. \$6.

Bach: Brandenburg Concerto No. 6 in B Flat Major. Ecole Normale Chamber Orchestra conducted by Alfred Cortot. 2-12" discs (V-11264 and V-11265). \$1.50 each.

The collector who is interested in concerti for violoncello and orchestra has very little from which to choose and so we feel that he will more than welcome this very fine recording of this pleasing music of Edouard Lalo. The smooth singing tone

of Marechal's instrument and the masterful handling of the orchestra by Gaubert are features of this set. We might mention in passing, that if we were to pick the orchestral director who excels in concerted numbers, we feel very sure that we would hand the palm to Philippe Gaubert . . . This recording of the Brandenburg No. 6 will take the place held by the Sir Henry J. Wood version which was issued by Columbia late in 1930, despite the fact that it is one of the best efforts of Sir Henry, due to the superior recording technique.

Liszt: Concerto No. 1 in E Flat. Walter Gieseeking (Piano) and London Philharmonic Orchestra conducted by Sir Henry J. Wood. 2-12" discs (C-LX181 and C-LX182). \$2 each.

Prokofieff: Concerto No. 3 in C Major, Op. 26. Serge Prokofieff (Piano) and London Symphony Orchestra conducted by Piero Coppola. 3-12" discs (V-7772 to V-7774) in album. Victor Set M-176. \$6.50.

And here's another recording of Liszt's *Concerto No. 1 in E Flat* following on the heels of the Levitzki recording released by Victor on their Special List late in 1932. There is little choice between these two versions of this virtuoso-music. Both have the advantage of the very best modern recording and it is just a question of whether you prefer Levitzki or Gieseeking. Either of these sets outdistance the older Brunswick recording by Brailowsky . . . This set of Prokofieff's Piano Concerto, the third of the five which he has written, and the most popular with both pianists and audiences, was reviewed in detail in an article by Nicolas Slonimsky entitled "Football Music" in the February, 1933, issue of *Disques*. Taken as a whole we would say that the recording is satisfactory and we feel that we are very fortunate in having an opportunity of hearing such interesting music in our homes where we may study it at our leisure.

Bach: Concerto for Two Violins in D Minor. Yehudi Menuhin (Violin), Georges Enesco (Violin) and orchestra conducted by Pierre Monteux. 2-12" discs (V-7732 and V-7733). \$2 each.

Frederick the Great—Muller: Concerto for Flute No. 2—Largo. One side and Solo for Flute No. 122—Allegro. Played on the Flute of Frederick the Great by Georg Muller (Flute) with the State Opera Orchestra, Berlin, conducted by Melichar. 1-12" disc (PD-27290). \$1.50.

The Concerto for Two Violins was reviewed from the imported records in the March issue. Since that time we have had several opportunities of listening to these discs and we are entirely satisfied with our first judgment. Here is a truly fine set musically with practically perfect recording . . . The last item gives us an opportunity of hearing Herr Muller play his arrangement of Frederick the Great's music on the flute of that versatile statesman.

CHAMBER MUSIC



Beethoven: Septet in E Flat Major, Op. 20. Jéno Lener (Violin); S. Roth (Viola); I. Hartman ('Cello); C. Hobday (String Bass); C. Draper (Clarinet); E. W. Hinchcliffe (Bassoon); Aubrey Brain (French Horn). 5-12" discs (C-68096D to C-68100D) in album. Columbia Set No. 180. \$5.50.

Bach: Sonata No. 4 in C Minor. Alfred Dubois (Violin) and Marcel Maas (Piano). 2-12" discs (C-LFX267 and C-LFX268). \$2 each.

We rather thought the domestic Columbia company would eventually recognize the merit of this Beethoven set and add it to their list of Masterworks. They certainly considered it well and long, for the imported discs were made available in the summer of 1931 and were reviewed in the August issue of *Disques* of that year. The set has enjoyed a steady sale and has been well spoken of by many collectors who are interested in chamber music of this type. We have just listened to the records again and quite agree with the reviewer in *Disques* in that ". . . the performance is masterly. The Septet has been recorded before but never so felicitously as here. The recording smooth, clear, accurately balanced, is superlatively done."

As we played the Bach Sonata with its beautiful *Adagio* and vigorous *Allegro* we wondered why such thoroughly enjoyable music was so long in finding its way into the recording laboratory. The storehouse of music still holds many such worthy compositions if our recording directors will only take the trouble to search for them. MM. Dubois and Maas do a fine piece of work here. The balance between the two instruments is maintained with flawless artistry and the recording is well up to present day standards.

PIANO



Poulenc: Deux Novelettes—(1) In C Major; (2) In B Flat Minor. One side and **Poulenc: Caprice Pour Piano d'Après le Final du "Bal Masque."** Francis Poulenc (Piano). 1-12" disc (C-LFX-266). \$2.

Liszt: Hungarian Rhapsody No. 2. Ignaz Friedman (Piano). 1-12" disc (C-50346D). \$1.

Three pleasing little pieces very well recorded for those who like Poulenc's "pleasing little pieces." The *Novelette in C Major* was recorded for H.M.V. by Mark Hambourg a year or so ago. The other two are new to the wax . . . And another record of the *Hungarian Rhapsody*. We don't know why, for, on the several instruments on which we tried it, the piano at times sounded like a cembalo.

OPERA



Bizet: Carmen (Complete recording). In Italian. Soloists and Chorus of La Scala, Milan, conducted by Carlo Sabajno. 7-12" long playing discs (V-L11620 to V-L11626) in album. Victor Set LM-128. \$21.

Verdi: Otello (Complete recording). In Italian. Soloists and Chorus of La Scala, Milan, conducted by Carlo Sabajno. 16-12" discs (V-11363 to V-11378) in album. Victor Set M-152. \$24.

When this reviewer noticed a long playing set of *Carmen* on the Victor advance list he hoped that someone else would be assigned to the task of reviewing it. For a very dull task it seemed—seven long-players of the most recorded of all operas. An opera that we have been forced to listen to many more times than we wished. Well, we had to do it, and so we just picked a record from the middle of the set and put it on the phonograph. It was unbelievable. The recording was just as fine as any standard 78 r.p.m. operatic recording we had ever heard. Besanzoni's *Carmen*, Piero Pauli's *Don Jose*, the chorus, the orchestra, and the conducting of Sabajno leave little to be desired in a operatic recording performance. We went back to the first record and played the set straight through and had about as an enjoyable two hours as we have had for a long time. This set has not been issued in America on the standard records so we are unable to discover whether these discs were taken from the 78 r.p.m. records or not, but we venture the guess that they were not. We do not believe that "dubbed" records could be as fine as these. A brochure accompanies this set in which is given the story in brief form and the English translation of the text in full.

It is not often that we can recommend an operatic recording without some few reservations. This month we have two, *Carmen* mentioned above and *Otello*. The very nature of the task makes it next to impossible to achieve a result that cannot be criticised in some way. The Italian H.M.V. are certainly to be congratulated upon the marvelous recording they have made of Verdi's *Otello* and RCA Victor for making it available for their customers. It is unquestionably one of the great Italian composer's most important operas and deserves the excellent treatment it has here received from the conductor, the artists, the chorus and the recording engineers.

VOCAL



Schubert: Du Bist Die Ruh and Ave Maria. Hulda Lashanska (Soprano) with piano accompaniment by Elsa Fiedler. 1-12" disc (V-7778). \$2.

Lehar: Only My Song. One side and **Spoliansky: Tell Me Tonight.** Richard Crooks (Tenor) with orchestra. 1-10" disc (V-1619). \$1.50.

Lehar: Vilja-Lied (From "The Merry Widow"). One side and **Johann Strauss-Korngold: Geschichten Aus Dem Wiener Wald** (From "Das Lied der Liebe"). Richard Tauber (Tenor) with orchestra. 1-10" disc (C-G4076M). 75¢.

Drigo: Les Millions D'Arlequin-Serenade. One side and **Sieczynski: Vienna, City of My Dreams.** Charles Kullman (Tenor) with orchestra accompaniment. 1-10" disc (C-2757D). 75¢.

The program of vocal records for this month certainly looks as though it was arranged by the local broadcasting director. It is just the fare that we receive day after day over the radio. Why anyone would wish to pay real money for these discs, when they can hear these selections or similar ones at any hour of the day or night by just "twisting the dials," is beyond us. Undoubtedly in the repertoire of all of these artists there are numerous selections which would be real additions to the various catalogues, so let us hope that more worthwhile material will be chosen upon their next visits to the recording laboratories.

ORGAN



Liszt: Prelude and Fugue on B-A-C-H. Dr. G. D. Cunningham (Organ). 1-12" disc (C-50347D). \$1.

When this record was released in England several months ago it was claimed that it was "the finest of all organ recordings." We do not know that we would go quite that far in its praise but we would certainly say that it is *among* the finest we have heard. This most popular of Liszt's compositions for the organ is fine material for any performer and Mr. Cunningham makes the most of his opportunity on the splendid instrument of Central Hall, Westminster. This composition is listed in *Groves* as "Fantasia and Fugue on B.A.C.H." which is the title also used by Victor on their record of this work by Guy Weitz, which, by the way, falls far short of the present recording in every way.

The first letters in the record number indicate the manufacturer: B—Brunswick, C—Columbia, O—Odeon, PA—Parlophone, PD—Polydor, and V—Victor.

The New Records

A BULLETIN FOR THOSE INTERESTED IN RECORDED MUSIC

Issued monthly by

H. ROYER SMITH COMPANY

"The World's Record Shop"

10TH & WALNUT STREETS

- - - -

PHILADELPHIA, PA., U. S. A.

VOL. 1. NO. 3

MAY 1933

By mail to any address
25c. per year

AFTER another month of careful testing we are able to report that the instrument which we mentioned in the April issue is all and more than we hoped it to be. It is Stromberg-Carlson Model No. 51. Price, \$427.50. It is an automatic combination phonograph and radio; it plays automatically 15 records either 10 or 12 inch or both sizes mixed; either standard 78 r. p. m. or $33\frac{1}{3}$ r. p. m. records may be played automatically or manually; it contains an eleven-tube radio set. It is a marvelous instrument. If you are interested in finer record reproduction than you even knew existed, you should lose no time in having your dealer give you a demonstration of this outstanding new instrument.

The RCA Victor Company has just issued a new catalogue listing their Musical Masterpieces entitled, "A Key to the Treasury of Great Music." It is just that; and every record collector should have a copy. A copy was mailed recently to each of our subscribers. If for any reason you did not receive your copy, one will be mailed you upon request.

In checking through this catalogue you will be pleased to note that there has been a very substantial reduction in the prices of some of the sets. For example the Rachmaninoff Piano Concerto played by the composer with the Philadelphia Orchestra, which formerly sold for \$12.50, is now listed at \$10. Similar reductions will be found on all sets whose records were listed at \$2.50 each. From this date on all Victor records that formerly sold for \$2.50 will be priced at \$2.00. This applies to single records as well as those included in sets. You will also find that a number of items are

marked "In Preparation." If you are interested in any of these particular recordings do not hesitate to order them from us as most of them are now available. The few that are not, will be, in the course of a few weeks.

In looking over the list of records for this month we feel that we should especially mention the two Piano Quartets of Brahms and the overture to *Die Feen*. A limited clientele will be interested in the album of the Choir of the Pius X School. How many will be interested in *The Raven*? Well, that's a question. The items which seemed to please our customers most last month were: Lalo's *Concerto for Violoncello and Orchestra* and Bach's *Concerto for Two Violins in D Minor*.

A very interesting set of records for those who have automatic instruments has just been released in England. The set consists of 19 12-inch records from *Siegfried* with Melchior in the title rôle. Seven records from the first act, four from the second and eight from the third. The automatic couplings are so arranged that each act is treated separately, which is a distinct advantage. All of these records have been available before in regular couplings in the various *Siegfried* sets or as individual records. This set is therefore only of interest to those collectors who have automatic instruments. The price complete with album and Key Chart of the musical themes is \$38.

Mrs. Enrico Caruso has written a fascinating story of the life of her late husband, the distinguished tenor, entitled *Wings of Song*. This book, which ran as a serial in the *Saturday Evening Post*, was recently published to sell at \$3.50. We have made a special arrangement with the publishers whereby we can offer a limited number of copies to our readers at the reduced price of \$2.50 postpaid throughout the world.

ORCHESTRA



Dubensky: The Raven. (Poem of Edgar Allan Poe). Philadelphia Orchestra conducted by Leopold Stokowski. Benjamin de Loache, Reader. 2-10" discs V-2000 and V-2001). \$2 each. Or 1-10" long playing disc (V-L1006). \$3.

When Dubensky's *The Raven* was performed by the Philadelphia Orchestra with Mr. de Loache reading Poe's famous poem it was well received and great applause accompanied every performance. A number of requests reached Camden and it was recorded. This reviewer feels that this type of composition is not suitable for recording. It is a novelty, and a very fine one for the concert hall, but it is not anything that one would want to add to a record collection and play over and over again. Once was enough for us. But then, we have been wrong before in predicting the sale of a certain selection and we may be wrong again. Only the sales figures will tell that.

Mr. Dubensky, who was a former member of the string section of the New York Philharmonic Orchestra, says of his composition, "The music for Poe's poem is not an accompaniment and, at the same time, it is not independent from the poem. My intention was to give a musical illustration of the different moods of this mystic and romantic poem. Thus, the words and music should flow together and form an entity. . . . The only musical form I could conceive for this purpose was melo-declination. This is a combination of poetry and music, little known in America, but quite favored in Europe."

Despite what Mr. Dubensky says, we feel that the music would be more pleasing without the declamation, for while we are quite familiar with the poem a considerable portion of it was unintelligible to us. The voice and the music blended so perfectly that we lost the words entirely. A copy of the text would very likely be a great help to the enjoyment of these records, and we recommend scanning a text while listening to them. It is said that Stokowski's great love for the poem caused the composer to dedicate the music to him, which he did.

In both the long-playing and the standard records the recording is satisfactory. The standard records are so-called "picture records." The surface of the records is transparent and a photographic reproduction of Stokowski, a drawing of the raven, and a printed copy of the poem, adorn various sides of the records.

Brahms: Symphony No. 3 in F Major, Op. 90. Concertgebouw Orchestra of Amsterdam conducted by Willem Mengelberg. 4-12" discs (C-68103D to C-68106D) in album. Columbia Set No. 181. \$4.50.

Haydn: Symphony in C Major (No. 1, Salomon Set). London Symphony Orchestra conducted by Hans Weisbach. 3-12" discs (V-11317 to V-11319) in album. Victor Set M-140. \$5.

Tschaikowsky: Symphony No. 6 in B Minor, Op. 74. (Pathétique). Boston Symphony Orchestra conducted by Serge Koussevitzky. 2-12" long playing discs (V-L11640 and V-L11641) and 1-12" single-faced long playing disc (V-L11642-S) in album. Victor Set LM-85. \$7.50.

This month we have three symphony sets. The first another recording of Brahms *Third*. In comparing this set with the Stokowski version, issued by Victor several years ago, we find that it has two advantages; by speeding up the *Andante* and well filling the sides, Mengelberg has recorded the work on four records instead of five which lessens the breaks by two, and the price of the present set is \$4.50 instead of \$10. When you have said this you have said all. The later recording does not seem to be any better than the earlier one and certainly Mengelberg's reading, which seems to us stiff and clumsy and at times positively "jumpy," is not to be compared with Stokowski's in any way.

The Haydn symphony is No. 97 in the new Breitkopf and Härtel catalogue and is the first of the twelve symphonies which he wrote for Johann Peter Salomon between 1791 and 1795. The reviewer in the October, 1932, issue of *Disques* in commenting upon this set from the imported recordings said, "Haydn's usual slow introduction is somewhat shorter here than in many of his symphonies, and soon after the record begins we are bouncing ahead as gayly as could be wished. The leisurely slow movement is full of effective touches, and the lively Minuet will start the feet beating time. The amusing Finale, a lusty Rondo, is Haydn at his best, and contains some of his most skilful and effective music. The performance is praiseworthy and the recording entirely satisfactory."

And then Victor makes available for those who use long playing records, Tschaikowsky's *Pathétique*, which, since its release in November, 1930, has enjoyed a popularity hardly equalled by any set of records. Fine craftsmanship is evidenced in the "dubbing" of these discs from the standard 78 r. p. m. set, and if your instrument will play 33 $\frac{1}{3}$ r. p. m. records you will do well to select this set, as the reproduction is practically as good, and there is a saving of \$2.50; the standard set lists at \$10.

Wagner: Die Feen—Overture. London Symphony Orchestra conducted by Albert Coates. 1-12" disc (V-DB1679). \$2.

Rimsky-Korsakow: May Night Overture. London Symphony Orchestra conducted by Albert Coates. 1-12" disc (V-11424). \$1.50.

Cimarosa: Die Heimliche Ehe—Overture. Berlin Philharmonic Orchestra conducted by Leo Blech. 1-10" disc (V-DA4404). \$1.50.

Overtures usually make ideal pieces for recording. This month we have three. First the overture to Wagner's first completed opera. It took just one hundred years for *Die Feen Overture* to find its way into the recording laboratory. Very little of the great composer's music of this period (1833-34) is available on records and so this recording will be very welcome to all collectors of Wagneriana. Despite the fact that Wagner was but twenty when he wrote it, the music is very interesting, showing as it does the influence of Weber, Beethoven and Mozart upon the young composer. Ernest Newman thinks particularly well of it for he says in his *Wagner as Man and Artist*, "The invention never flags, the technique never fails; it is his best work of this order until we come to the *Flying Dutchman Overture*." Coates seems to enjoy playing it . . . We meet an old friend in Rimsky-Korsakow's *May Night Overture*; a record with which we have been familiar since it was issued by H. M. V. some three years ago. When we first played the imported disc we thought it was a particularly fine recording and today we feel that it compares very favorably with present day reproduction. Its lovely melodies based on Russian folk-tunes may be enjoyed by the many, now that it is on the Victor list . . . Regarding Cimarosa's well known overture, it is just a question of whether you would prefer it under its Italian title *Il Matrimonio Segreto* played by the Milan Symphony under Molajoli (C-50137D) or as we have it here. We rather favor the Italian recording but both are adequate.

Wagner: Goetterdaemmerung—Siegfried's Journey to the Rhine. Symphony Orchestra conducted by Bruno Walter. 1-12" disc (C-68101D). \$1.

This recording of *Siegfried's Journey* will doubtless take the place of the earlier ones by this conductor and Albert Coates. The reproduction is much superior and we feel that it would be difficult to find a better interpreter of this glorious music than Bruno Walter. It is a rare record for a dollar.

CONCERTO

Brahms: Concerto No. 1 in D Minor, Op. 15. Wilhelm Backhaus (Piano) and the B. B. C. Symphony Orchestra conducted by Adrian Boult. 5-12" discs (V-DB1839 to V-DB1843) in album. \$10.

Regardless of whether you wish to add Brahms's first Piano Concerto to your collection or not, it is unquestionably an important addition to the library of recorded music. Perhaps it is inadequately scored; perhaps the composer fails in some of the decisive moments to make them yield their full meaning. The work was originally intended to be a symphony and it might have met with greater success in that form. In any case, it is Brahms's first orchestral work and if for no other reason it certainly deserves the attention of all true students of music. We

know that it was coldly received when it was first played in public in 1859 with the composer at the piano and the orchestra conducted by the great violinist Joachim, and we know that it has never attained a great degree of popularity with either performers or public. Pianists feel that it does not give them the opportunity to display their virtuosity as do the concerti of Chopin, Tschaiikowsky, Beethoven *et al.* For this reason it is seldom played. Perhaps if we heard it more often we would grow to enjoy and appreciate it more. This set of discs, which are beautifully played and well recorded, gives us this opportunity.

CHAMBER MUSIC



Brahms: Quartet in G Minor, Op. 25. Arthur Rubinstein (Piano) and MM. Onnou, Halleux and Maas of the Pro Arte Quartet. 4-12" discs (V-DB1813 to V-DB1816) in album. \$8.

Brahms: Quartet in A Major, Op. 26. Rudolf Serkin (Piano) and MM. Adolf Busch, Karl Doktor and Hermann Busch of the Busch Quartet. 4-12" discs (V-DB1849 to V-DB1852) in album. \$8.

Brahms: Quartet in C Minor, Op. 51, No. 1. Busch Quartet. 4-12" discs (V-DB1807 to V-DB1810) in album. \$8.

Brahms: Sonata in A Major, Op. 100. Adolf Busch (Violin) and Rudolf Serkin (Piano). 2-12" discs (V-DB1805 and V-DB1806). \$2 each.

If the recording director had asked us to select a few compositions of Brahms which might be recorded to celebrate the one hundredth anniversary of the great composer's birth, which the world will commemorate on May 7th, we could not have made a better selection than the four chamber music works listed above. The first three have not been recorded before and the *Sonata in A Major, Opus 100* was chosen by Columbia for one of their first electrically recorded Masterwork sets.

Of the four sets the two piano quartets will very likely be of greatest interest. They should have been recorded long ago. Most any collector, regardless of his general musical taste will welcome these gems. To choose between them would be very difficult indeed. It is said that Brahms thought the A Major the more beautiful. It is brighter and more cheerful to be sure but then the G Minor with its pensive *andante* and fiery gipsy *finale* is a work that thrills more and more with every hearing. The string quartet Opus 51, No. 1 is a companion piece, to its sister work in A Minor, Opus 51, No. 2, which was recorded by the Léners and issued by Columbia last July (Columbia Set No. 173). It lacks the warmth and tenderness of the A Minor and shows the more austere side of the composer. With this set all of the string quartets of Brahms are now available on discs.

All of these four works are given performances worthy of their importance and the recording in each case is quite up to present standards. If present day conditions make it impossible for you to acquire all of these sets at this time it would be well to jot down the ones you do not select for future reference, for it will probably be a long time before we will have another opportunity to add to our collections such glorious chamber music.

Ravel: Tzigane—Rapsodie de Concert. Zino Francescatti (Violin) and Maurice Faure (Piano). 1-12" disc (C-68102D). \$1.

For those who like fiddling of this sort, here is a record at one-half the price of the imported H. M. V. disc, which was made available through the importers several years ago. The recording and fiddling are just as good as the earlier record, perhaps better.

OPERA



Mozart: The Magic Flute—O Isis und Osiris. Berlin State Opera Orchestra and Chorus. One side and March of the Priests. Berlin Philharmonic Orchestra. Both conducted by Leo Blech. 1-10" disc (V-DA4405). \$1.50.

Boito: Mefistofele—Air de Marguerite. One side and **Bellini: Norma**—Cavatina. In Italian. Ninon Vallin (Soprano) and orchestra conducted by Cloëz. 1-12" disc (C-G9058M). \$1.

Present catalogues do not reveal a recording of *March of the Priests*. *O Isis und Osiris* was recorded by the Metropolitan Opera Chorus and released by Victor in 1928. The present charming little record seems to give us "a spot from the opera," while the former is merely a recording of the chorus . . . The Vallin disc gives us two showy operatic arias by a competent singer. Her repertoire probably holds more interesting fare, but then a great many people seem never to tire of such pieces as these. The recording is satisfactory.

CHORAL



Gregorian: The Requiem Mass. Choir of the Pius X School conducted by Julia Sampson. Organ: Achille Bragers. Celebrant's Chants: Rev. V. C. Donovan, O. P. 5-12" discs (V-11528 to V-11532) in album. Victor Set M-177. \$7.50.

The increasing interest in Gregorian Chant is probably responsible for the issuance of this set.

It is the Requiem Mass in use in the Roman Catholic Church and follows the service established by the Monks of the Abbey of St. Pierre of Solesmes, France. The choir is composed of an especially trained group of young girls from the Pius X School of Liturgical Music in the College of the Sacred Heart in New York City. Note the perfect unison of these clear young voices singing always in proper rhythm and with the reverence due the text, and then add the smooth sonorous voice of the Celebrant, and you have music that might rightly be called celestial. Of course this impressive work should have been done with a full male choir, but from experience we know that boy sopranos on records are usually pretty bad and so it is doubtful if a better choice could have been made for this recording. An album that will be welcomed by all those who appreciate plain-song and one that will be of inestimable value to every priest and parochial school.

VOCAL



Moussorgsky: Song of the Flea. One side and **Tschaikowsky: Pilgrim's Song**. Lawrence Tibbett (Baritone) with orchestra. 1-12" disc (V-7779). \$2.

Kramer: Swans. One side and **Hageman: Do Not Go, My Love**. Rose Bampton (Contralto) with piano accompaniment by Wilfred Palletier. 1-10" disc (V-1607). \$1.50.

Brahms: Von Ewiger Liebe. One side and **Mendelssohn: Auf Fluegeln des Gesanges**. Lotte Lehmann (Soprano) with orchestra. 1-12" disc (C-G9059M). \$1.

Denza: Warum Verstandest Du Es Nicht. One side and **Tosti: La Serenata**. Richard Tauber (Tenor) with orchestra conducted by Ernst Hauke. 1-12" disc (C-G9057M). \$1.

Four outstanding voices are represented in the vocal records listed above. The Tibbett and Bampton records are sung in English and the Lehmann and Tauber records in German. Except for Miss Bampton's numbers the selections are well known. This young artist selected the compositions of two New Yorkers; Mr. Kramer is the distinguished editor of *Musical America* and Mr. Hageman is well known for his coaching and conducting at the Metropolitan. The recording in every case is well up to the best standards.

The first letters in the record number indicate the manufacturer: B—Brunswick, C—Columbia, O—Odeon, PA—Parlophone, PD—Polydor, and V—Victor.

The New Records

A BULLETIN FOR THOSE INTERESTED IN RECORDED MUSIC

Issued monthly by

H. ROYER SMITH COMPANY

"The World's Record Shop"

10TH & WALNUT STREETS

PHILADELPHIA, PA., U. S. A.

VOL. 1. NO. 4

JUNE 1933

By mail to any address
25c. per year

WE do not remember a month in recent years when so many fine items have been released. So many, in fact, that it is necessary to add two pages to this issue in order to cover them all. Perhaps the record companies are purposely offering their most tempting discs just at a time when most of us have so little to spend. Many of our customers are continually telling us that they would certainly like to have this or that set, if they could only afford it. Everyone seems to be watching his budget for records just about as carefully as he can. As we looked over the reviews of the records listed in this issue, a thought came to our mind: if we had \$25 to spend, which records would we select from this bulletin? And then we thought that our readers might be interested in comparing the choice they would make with ours.

There would be no question of our first choice; it would be Stokowski's Rheingold (\$6.50) and that would leave \$18.50. Without much further thought we would choose Schnabel's recording of the Beethoven Concerto No. 1, there goes \$10 for just one set but then it is worth it, and the Columbia set of the Mozart Symphony, a real bargain at \$3.50. Now let us see, that leaves us a balance of only \$5 and there are so many things that we would like to have. We surely would not pass up the Brahms Tragic Overture (\$3). With \$2 left, we are not at all sure just what we would do; perhaps we would borrow \$2 from next month's budget and order the Brandenburg No. 5 or the Widor organ records. If our conscience would not permit us to do this, we certainly would choose one of the Gerhardt *lieder* records, it would make little difference which one, and as the price of this disc would

be \$2 our little game comes to an end just as the jingle of the Ten Little Indians did, ". . . one little Indian sitting in the sun, he ran home and then there was none."

RCA Victor has recently released a series of "sound effect" records for radio broadcasting, theatrical performances or for use with silent films. These records play at the standard speed of 78 r. p. m. The series contains 110 different effects on 44 ten-inch records. The price of the complete set is \$50 or the discs may be purchased separately at \$1.50 each. A leaflet giving the complete list of the effects available with record numbers will be mailed upon request. These records should be of especial interest to our amateur movie fans who wish to reproduce sound effects with their films. A glance at the list will reveal the wide variety available, among which will be found: Bagpipes, Bugle Calls, Telephone Bells, Train Noises, Automobile Horns, Walking Through Mud etc.

The following items from the May issue seemed most in favor with our clients; Brahms's *Concerto No. 1 in D Minor, Op. 15*, the two Brahms Piano Quartets and Bruno Walter's recording of *Siegfried's Journey to the Rhine* from *Götterdämmerung*.

The RCA Victor Company have recently issued a warning against using Tungstone needles on either their "picture" records or the long-playing records which are made of Victrolac. They point out that no difficulty should be experienced in using the Orange Chromium needles with these discs. These needles may be secured from any dealer. The price is 25c per packet.

ORCHESTRA



Wagner—Arr. Stokowski: Das Rheingold. Philadelphia Orchestra conducted by Leopold Stokowski. 3–12" discs (V-7796 to V-7798) in album. Victor Set M-179. \$6.50. Or 1–12" long-playing disc (V-L11643); \$3.00, and 1–12" single-faced long playing disc (V-L11644S); \$1.50.

June 1933 will be remembered as the month during which the first of Stokowski's arrangements of the *Nibelungen Ring* was released. Following *Das Rheingold*, at intervals of several months, it is planned to release similar recordings of *Die Walküre*, *Siegfried* and *Götterdämmerung*, probably in that order. With these sets Victor is making recorded-music history, for we doubt if anything more acceptable from the repertoire of the Philadelphia Orchestra could be found than these. Their tremendous popularity with the orchestra patrons and the radio audience indicates a demand from record buyers beyond anything we have experienced in years.

The following excerpts are traversed in the recording of *Das Rheingold: Prelude, Tarnhelm, Alberich and the Nibelungen, Erda and Wotan, The Rainbow to Walhalla, Song of the Rhinemaidens and The Gods enter Walhalla*. The booklet which accompanies this set contains most of the themes. The two records (V-11215 and V-11216, price \$1.50 each) of "Themes from the Nibelungen Ring" will be of great value to all who expect to add these sets to their libraries. We have never heard finer recordings and we hold that Stokowski is just about supreme in this field of music.

Mozart: Symphony No. 40 in G Minor (K. 550). Berlin State Orchestra conducted by Bruno Walter. 3–12" discs (C-68109D to C-68111D) in album. Columbia Set No. 182. \$3.50.

We note an old friend in the recording of the Mozart G Minor on the Columbia list this month. A friend that has stood the test of time. We first made his acquaintance in September 1930 when *Disques* introduced him to us. He had just arrived from Europe. We thought then that he was a fine recording and we have not changed our mind. Since then we have been introduced to both Mr. Richard Strauss' and Mr. Stock's recordings but we have stood fast by our first love. We welcome him and we congratulate Columbia upon putting their new blue label on him and making him available to the American public at such a modest price.

Brahms: Tragic Overture. Three sides and Brahms—arr. Dvorak: *Hungarian Dances: No. 19 in B Minor, No. 20 in E Minor and No. 21 in E Minor*. The B. B. C. Symphony Orchestra conducted by Adrian Boult. 2–12" discs (V-11533 and V-11534). \$1.50 each.

Victor is to be congratulated for its promptness in making available the very excellent recording of

Brahms's *Tragic Overture* which was released by H.M.V. in England last month. Now we have on records those two very dissimilar orchestral works of the same period; the period between the second and third symphonies. The jolly *Academic* which has been recorded numerous times and now the first recording of the somber *Tragic Overture*. Various writers have intimated that Brahms had a definite play in mind for this work, mentioning *Hamlet, Faust, Macbeth et al.* However, the composer declared that he did not have a particular tragedy in mind when he wrote it. Whether he did or not it is a fine piece of writing for orchestra and we have here an entirely satisfactory recording of it in every way.

Delibes: La Source Ballet. Three sides and **Delibes: Ballet of Sylvia: Danse des Ethiopiens.** Paris Philharmonic Orchestra conducted by G. Cloëz. 2–10" discs (O-165.996 and O-165.997). \$1.25 each.

Dvorák: Roussalka—Selections. Berlin State Opera Orchestra conducted by Frederick Weissmann. 2–12" discs (PA-E11216 and PA-E11217). \$2 each.

The Delibes ballet music, apparently recorded here for the first time, will no doubt find an appreciative audience. The recording is good but certainly in no wise remarkable.

Dvorák wrote a great many other works besides the *New World Symphony* and the *American Quartet*, and among them were nearly a dozen operas. In this country we hear practically nothing of them these days, though several are said to possess considerable merit. Grove's considers *Roussalka* to be the best of them, revealing "poetic feeling" and "enchantingly beautiful melody and sonority." What we have here on these records is a string of more or less attractive tunes, colorfully orchestrated with Dvorák's usual skill but poorly and loosely arranged. The performance is deft and lively, the recording very fine.

Wagner: Rienzi—Overture. Berlin Philharmonic Orchestra conducted by Dr. Weissmann. 1–12" disc (O-O-6826). \$2.

The Odeon Company in Germany have produced a so-called long-playing record that plays at the standard 78 r. p. m. This is accomplished by cutting more playing grooves per inch on the disc than is usual. There is eleven minutes of music on the two sides of their record of the *Rienzi Overture*. You will find the complete overture on this one disc. In doing this they have not sacrificed the quality of the recording as several of our American manufacturers did in their efforts to put more music on a standard record. We prefer either Stokowski's or Walter's reading of this score but we believe that many will be entirely satisfied with Weissmann's and it is a distinct advantage to have the work on one record.

Schumann: Manfred: Overture. Three sides and **Manfred:** Entr'acte. Symphony Orchestra conducted by Dr. Max von Schillings. 2-12" discs (C-G68107D and C-G68108D). \$1 each.

Grieg: Symphonic Dances, Op. 64. Symphony Orchestra conducted by Issai Dobrowen. 2-12" discs (C-G68112D and C-G68113D). \$1 each.

Columbia seem to have adopted the policy of selecting recordings from the domestic Odeon catalogue which they abandoned several years ago and are now bringing them out under the Columbia label. If they can find as worthy records as the two items mentioned above certainly no one will have any criticism to offer. Although these discs were recorded over three years ago the recording is entirely adequate. Recordings of both the *Manfred Overture* and the *Symphonic Dances* of Grieg are needed and they will be welcomed back into the repertory of recorded music in their new Columbia blue dresses.

Mancinelli: Scene Veneziane—La fuga degli amanti. One side and **Pick-Mangiagalli: Il Carillon Magico—Intermezzo delle rose.** Milan Symphony Orchestra conducted by Tullio Serafin. 1-12" disc (C-50356D). \$1.

Mozart: Serenade No. 6 (K239). Kölner Kammer-Orchester conducted by Hermann Abendroth. 1-10" disc (O-11805). \$1.25.

The Mancinelli disc was reviewed from the foreign pressing in the June 1932 issue of *Disques* from which we quote the following: "This appears to be Tullio Serafin's first appearance on records . . . one of the most brilliant of the Metropolitan Opera's conductors . . . It is pleasant to note that, for his recording début, he carefully avoided the hackneyed stuff with which most conductors begin their phonographic work and selected, instead, two unfamiliar works of modern Italian composers. Both are attractive and worth having . . . The recording is an excellent piece of work." . . . The Mozart *Serenade* is a dainty little piece written for two small orchestras, one with drums. Abendroth's delicate reading makes this a very charming little record indeed.

Woodin: Selections from An Oriental Suite, selections from Chinese Suite, Rhumba Espagnole and In the Tyrol. Concert Orchestras. 1-10" disc (C-2763D) and 4-12" discs (C-50351D to C-50354D) in album. Columbia Set No. 501. \$5.25.

For those who find musical pleasure in Ketelbey's *In a Monastery Garden*, and their number must be large judging from the many recordings of it in the various catalogues, the selections in this album by our distinguished Secretary of the Treasury will have a very definite appeal. It is the type of music that usually accompanies travel movies and is played by orchestras that are capable of adequately interpreting this grade of musical fare.

CONCERTO



Beethoven: Concerto No. 1 in C Major, Op. 15. Artur Schnabel (Piano) and the London Symphony Orchestra conducted by Malcolm Sargent. Nine sides and **Beethoven: Für Elise.** Artur Schnabel (Piano). 5-12" discs (V-7669 to V-7673) in album. Victor Set M-158. \$10.

Victor releases this month Schnabel's recording of the *Beethoven Concerto No. 1* for piano and orchestra. This will be exciting news for those who cannot readily secure imported records. This set was made available through the importers last Fall and was one of the outstanding H.M.V. releases of the year. Together with other Schnabel recordings it was the subject of an article by R. J. M. in the October 1932 issue of *Disques*. There it was recommended without qualification for the masterful artistry of Herr Schnabel, the support given by Malcolm Sargent and the L. S. O. and the flawless recording. The reviewer's opinions were amply supported by the unstinting praise of the many collectors who added this item to their libraries.

Franck: Symphonic Variations. Walter Gieseking (Piano) and the London Philharmonic Orchestra conducted by Sir Henry J. Wood. 2-12" discs (C-LX192 and C-LX193). \$2 each.

It is said that Sir Henry is particularly fond of Franck's *Symphonic Variations* and perhaps he urged Gieseking to select it for recording. We rather feel that there are many other compositions that would be more suitable to the talents of the great pianist. In listening to these discs we have the impression that a special microphone was placed directly beside the piano which gave this instrument undue prominence in the recording and to some extent spoiled the balance between it and the orchestra. For this reason we rather prefer the Victor recording of Cortot with the London Symphony under Ronald which was issued several years ago. We have always felt that Cortot's interpretation of this work is very nearly perfect.

Bach: Brandenburg Concerto No. 5 in D Major. Cortot (Piano), Thibaud (Violin), Cortot (Flute) and Ecole Normale Chamber Orchestra, Paris. 2-12" discs (V-DB1783 and V-DB1784). \$2 each.

Bach: Concerto in C Major for Three Pianofortes. Hélène Pignari, Lydia Schavelson and Lucette Descaves with orchestra conducted by Gustave Bret. 2-12" discs (V-D2080 and V-D2081). \$2 each.

We have all had to wait a long time for a recording of the *Brandenburg Concerto No. 5*, but when you hear these discs, we feel sure that you will be glad that the companies waited until it was possible to assemble just the group who make these records.

We just cannot imagine a better combination. When you add to the nearly perfect performance of the artists and orchestra a technically fine reproduction you have a set of records that is outstanding in every way . . . Bach's *Concerto for Three Pianos* was recorded for H. M. V. by these same pianists and orchestra under the same director about four or five years ago. The interpretation was just passable and the recording, especially of the pianos, was very poor. In this new set the recording is greatly improved, in fact it is well up to present standards, but the best we can say of the interpretation is that it is adequate. As it is very unlikely that this work will be recorded again, we who are interested will have no other choice.

CHAMBER MUSIC



Strawinsky: Octet for Wind Instruments. Moyse (Flute); Godeau (Clarinet); Dherin and Piard (Bassoons); Foveau and Vignal (Trumpets); Lafosse and Delbos (Trombones). Conducted by Strawinsky. 2-12" discs (C-LFX287 and C-LFX-288). \$2 each.

Strawinsky's *Octet* which dates from 1923 is one of his little known works, whose subtleties the most accomplished musicians would find difficult to discern. These records, therefore, are of great importance, for the composer himself carefully selected and painstakingly rehearsed and directed the artists who made them. As long as these discs are available there need be no argument as to how this curious work should be performed. Certainly the humble phonograph record has its place in the musical world, if for no other reason than to stop arguments. The recording here is well up to present standards.

Bach: Sonata No. 5 in F Minor. Five sides and
Bach: Sonata No. 2—Andante. Alfred Dubois (Violin) and Marcel Maas (Piano). 3-12" discs (C-LFX269 to C-LFX271). \$2 each.

Bach: Sonata No. 6 in G Major. Alfred Dubois (Violin) and Marcel Maas (Piano). 2-12" discs (C-LFX272 and C-LFX273). \$2 each.

We commented very favorably last month upon the recording of Bach's *Sonata No. 4 in C Minor* and collectors who have since heard the records in most cases have agreed with us. This month MM. Dubois and Maas add to their laurels with two more Bach sonatas for violin and piano, which were probably recorded at the same session, judging from the results which measure up to the first release in every way. We are glad to welcome this charming music to the record repertoire.

Beethoven: Quartet in F Minor, Op. 95. Busch Quartet. 2-12" discs (V-DB1799 and V-DB1800). \$2 each.

If Beethoven's *Quartet in F Minor, Opus 95* is not in your collection you will certainly wish to add

these records by the Busch Quartet to your library. If you have the Columbia records by the Léner Quartet which was one of the very early electrical recordings, and by the way, a very fine one, you will probably not think it worthwhile to buy the new version. The interpretation and recording of these new discs is beyond cavil.

VOCAL



Brahms: (1) Wie Komm' Ich Denn Zur Tur Herein; (2) Mein Madel Hat 'Nen Rosenmund. One side and (1) *Feinsliebchen, Du Sollst Mir Nicht Barfuss Geh'n*; (2) *Erlaube Mir, Feinsliebchen.* Elena Gerhardt (Mezzo-soprano) with piano accompaniment by Coenraad V. Bos. 1-12" disc (V-7795). \$2.

Brahms: Auf Dem Kirchhofe. One side and (1) *Vergebliches Ständchen*; (2) *Das Mädchen Spricht.* Elena Gerhardt (Mezzo-soprano) with piano accompaniment by Harold Craxton. 1-12" disc (V-7794). \$2.

Brahms: Feldeinsamkeit. One side and (1) *Nachtigall*; (2) *Ständchen.* Elena Gerhardt (Mezzo-soprano) with piano accompaniment by Coenraad V. Bos. 1-12" disc (V-7793). \$2.

The voice of that small but vigorous clientele who are interested in German *lieder* has apparently reached the ears of the manufacturers. Three more records containing ten Brahms songs by Elena Gerhardt are released this month. When we consider the album of Brahms songs by Rose Bampton and Conrad Thibault released by Victor in March and the album of *lieder* by Therese Schnabel noticed elsewhere in this issue, we have a very considerable group of new recordings of this type from which to make our selection. Some collectors rather felt that Victor made a mistake in selecting Miss Bampton and Mr. Thibault for their album of *lieder* but certainly no one could criticise the selection of Elena Gerhardt, who to our mind is the world's outstanding singer of these songs. The recording is excellent.

Grieg: Ich Liebe Dich and Letzter Frühling. Richard Tauber (Tenor) with orchestra conducted by Dr. F. Weissmann. 1-10" disc (C-G4078M). 75c.

Richard Strauss: Rêve Crépusculaire (Traum durch die Daemmerung) and *Serenade* (Ständchen, No. 2, Op. 17). In French. Ninon Vallin (Soprano) with piano accompaniment. 1-10" disc (C-G4077M). 75c.

Columbia offers two Grieg and two Richard Strauss songs this month. Artistically they are very fine, the recording is adequate and they will probably be welcomed by the few who are interested in records of this type.

Ford: A Prayer To Our Lady. One side and **Brahe: Bless This House.** John McCormack (Tenor) with piano accompaniment by Edwin Schneider. 1-10" disc (V-1625). \$1.50.

Woodforde-Finden: The Temple Bells and Less Than the Dust. (Nos. 1 and 2 of the Indian Love Lyrics from "The Garden of Kama.") Conrad Thibault (Baritone) with piano accompaniment by Theodore Walstrum. 1-10" disc (V-1626). \$1.50.

The McCormack and Thibault records are just about ten years late. For, in say 1922, when any record that the great Irish tenor made would be good for one hundred thousand copies, and when a voice like Thibault's with his perfect enunciation in such a selection as *Less Than the Dust* would have been heard on more than half of the phonographs then in use, there would have been such a demand for these discs that the number sold would only depend upon the manufacturer's ability to press them. Today those who are interested in music of this type are satisfied with what the radio gives them, and the call for records such as these is so small that we wonder why they are issued at all. The McCormack selections are among his most popular concert encores and Thibault's rendition is just about perfect with every word crystal clear.

Brahms: Liebestreu and Nicht Mehr Zu Dir Zu Gehen. Schubert: **Der Doppelgänger, Die Stadt, Kreuzzug, Gruppe Aus Dem Tartarus, An Die Laute, Der Musensohn and Erlkönig.** Schumann: **Der Soldat, Frühlingsnacht and Der Schatzgräber.** Therese Schnabel (Mezzo-Soprano) with piano accompaniment by Artur Schnabel. 1-10" disc and 4-12" discs (V-DA1294 and V-DB1833 to V-DB1836) in album. \$9.50.

An album of German *lieder*, the feature of which is the piano accompaniments by the singer's husband, Artur Schnabel. Frau Schnabel's voice lacks fullness and she seems to have very little sense of the dramatic as evidenced by her rendition of *Der Erlkönig*. She is at her best in the more quiet *lieder* such as Schubert's *Die Stadt*; here the song seems to be perfectly suited to her voice and temperament, with the result that we have a very nearly perfect performance. As several selections in this set are ones that have been frequently requested by those who are interested in *lieder* it is very likely that this album will appeal strongly to that limited clientele. The recording is satisfactory. An eight-page booklet giving the German and English words of each song accompanies the set.

PIANO



Modern Spanish Music for Pianoforte. Joachim Nin: **Vals Serenata; J. Turina: Sacro-Monte; Manuel Infante: Canto Flamenco; Albeniz: Malaguenas; Ernesto Lecuona: Malaguenas; Ramon Zuera: Igralada; De Falla: Scene et Chanson Du Feu Follet; G. Pittaluga: Romanza de Solita; F. Longas: Aragon.** George Copeland (Piano). 2-10" discs (V-1623 and V-1624) and 2-12" discs (V-7781 and V-7782) in album. Victor Set M-178. \$7.

Certainly George Copeland's album of "Modern Spanish Music for Pianoforte" is a very important addition to recorded music. Mr. Copeland was born in Boston and at the age of seven went to Spain to study. His father is an American and his mother Spanish. He has devoted his entire artistic life to the promulgation of Spanish music by modern Spanish composers as against the so-called Spanish music of Moszkowski, Chabrier, Bizet *et al.* Mr. Copeland feels that these modern Spaniards are the only ones who hold any promise musically at the moment, and to prove his point he has selected examples of the works of some of the most prominent. Surely they could not have a more enthusiastic or capable advocate. As an executant he is a law unto himself and through his great artistry he achieves results that thrill his audiences by the perfect understanding he has of the spirit the composer means to convey. If you are in sympathy with Mr. Copeland you too will be thrilled by these records. The recording is excellent.

Chopin: Rondo for Two Pianofortes, Op. 73. Leonardo Shure (Piano) and Carlo Ulrico Schnabel (Piano). 1-12" disc (V-S10394). \$1.75.

The Italian H.M.V. company have recently released this interesting addition to the recorded works of Chopin. This delightful little rondo, with just a touch of seeming sadness, was published posthumously and given opus number 73. The pianists here give a fine performance and the recording is well up to present standards.

Saint-Saëns: Variations on a Theme of Beethoven. Ethel Bartlett and Rae Robertson (Two Pianos). 2-12" discs (V-C2483 and V-C2484). \$1.75 each.

The Saint-Saëns *Variations on a Theme of Beethoven* is an example of what the recording director may find if he will but search diligently enough. Very few compositions for two pianos will be found in the catalogues and this is a very welcome addition. The choice of Miss Bartlett and Mr. Robertson for this work was a very happy one. The recording is excellent.

ORGAN



Widor: Symphonie Gothique. Op. 70. Charles-Marie Widor (Organ). 2-12" discs (V-DB4864 and V-DB4865). \$2 each.

This symphony for organ, one of Widor's later works in this form, with its beautifully plaintive Andante, is a welcome addition to recorded music. In listening to the splendid rendition of this very difficult work, it is hard to realize that the organist who is playing is now in his 89th year. The recording is excellent.

CHORAL



Gretchaninoff: Credo (from "Liturgia Domestica"). One side and **Archangelsky: The Creed.** Theodore Chaliapine (Bass) with Choir of Russian Metropolitan Church in Paris conducted by N. P. Afonsky. 1-12" disc (V-DB1701). \$2.

Haydn: The Creation—The Heavens Are Telling and Achieved Is the Glorious Work. Royal Choral Society and London Philharmonic Orchestra conducted by Dr. Malcolm Sargent. 1-12" disc (V-C2513). \$1.75.

A record of the Gretchaninoff number was made by this choir under the same director and it was issued by Victor a couple of years ago. It was well done and enjoyed a limited popularity. With the addition of Chaliapine in the solo rôle this record should find a much larger audience. The music is certainly worthy of it. *The Creed* by Archangelsky is new to the present catalogues. Both numbers are beautifully recorded and are recommended to all those who find solace in the mystic music of the Russian Church.

An orthodox version of these two familiar numbers from Haydn's oratorio. If you have these selections on previously issued discs do not buy this one. It is perhaps a little better as far as recording is concerned, but not enough to warrant discarding the old records for the new.

Purcell: Rejoice in the Lord. One side and **Wesley: Wash Me Thoroughly from My Wickedness.** Westminster Abbey Choir conducted by E. Bullock. 1-12" disc (V-C2249). \$1.75.

The chorus work is very fine, and the recording brings out the voices clearly and distinctly. The Purcell anthem, sometimes called the *Bell Anthem* because of the chiming figure in the bass, is the more interesting, but the opening of the Wesley piece is very effective.

OPERA



Sullivan: Princess Ida. Comic Opera in Three Acts. (Gilbert-Sullivan). Soloists and Symphony Orchestra conducted by Dr. Malcolm Sargent. Recorded under the direction of Rupert D'Oyly Carte. 10-12" discs (V-DB4016 to V-DB4025) in album. \$20.

Thomas: Mignon. Abridged recording. In French. Soloists with l'Orchestre et les Choeurs du Théâtre Royal de la Monnaie de Bruxelles conducted by Maurice Bastin. 6-12" discs (C-RFX33 to C-RFX38). \$2 each.

With this recording of *Princess Ida*, all of the important Gilbert and Sullivan comic operas are now available on the discs. This work is one of the least popular in America but will probably be welcomed by those who wish to complete their library. As it is seldom given, it will very likely be as new to many as it was to this reviewer. The artists and the recording are up to the usual high standard set by the other albums produced under the direction of Rupert D'Oyly Carte . . . Certainly no one would want a complete recording of *Mignon* and we doubt very much whether many will want this abridged version. Yes, the *Polonaise* is included. We might describe this set as an average European operatic performance, if you know what we mean. The recording is satisfactory.

MISCELLANEOUS



Blackbirds—Selections. Ethel Waters, Mills Brothers, Cab Calloway, Adelaide Hall, Bill Robinson, Cecil Mack Choir, Duke Ellington and his Orchestra and Don Redman and his Orchestra. 6-10" discs (B-6516 to B-6521) in album. \$4.50.

For those who find the better class of Race records interesting Brunswick have made up an album of selections from the famous *Blackbirds* shows and have selected the leading colored singers and bands to record them. If Ethel Waters, Duke Ellington and the Mills Brothers doing such numbers as *I Can't Give You Anything but Love (Baby)* and *I Must Have That Man* mean anything to you, then you will get a great big thrill from this album. They are the finest discs of their kind that we have heard.

The first letters in the record number indicate the manufacturer: B—Brunswick, C—Columbia, O—Odeon, PA—Parlophone, PD—Polydor, and V—Victor.

The New Records

A BULLETIN FOR THOSE INTERESTED IN RECORDED MUSIC

Issued monthly by

H. ROYER SMITH COMPANY

"The World's Record Shop"

10TH & WALNUT STREETS - - - - PHILADELPHIA, PA., U. S. A.

VOL. 1. NO. 5

JULY 1933

By mail to any address
25c. per year

JUNE is supposed to be the poorest month in the whole year for record business. What with final examinations, graduations, plans for summer vacations and the first real hot days, it usually obtains that most folks think little of phonograph records. We were, therefore, very much pleased and surprised at the great number of orders that poured in after our June issue was placed in the mail. We knew that the list contained a large number of very important items but we dared not even hope for the response that made us feel that perhaps the "new deal" had got around to the record business. It just confirms that which we always felt to be true; that really worthwhile records will enjoy a substantial sale at any time. The best way to increase the sale of records is to issue good recordings. The Victor set of Stokowski's *Rheingold* led in point of popularity, closely followed by the Columbia recording of Mozart's *Symphony No. 40*.

In looking through this issue, you will not find any outstanding items. You will, however, find quite a few unusual and intensely interesting recordings. For instance, the Vivaldi-Bach *Concerto for Four Pianos*, the Chausson *Concerto in D Major*, the Lekeu *Quatuor Inachevé* and the Brahms *Clarinet Sonata No. 1*, with Lionel Tertis substituting his viola for the clarinet, are all items that are certainly well out of the beaten path. In our opinion, they have sufficient merit to warrant your investigation.

The phonograph is serving a new and useful(?) purpose. Have your children, your wife or your mother-in-law taken up tap dancing? If they have, they will be interested in the set of records that Victor has recently issued. The

set consists of six 10-inch discs, and the lessons are graduated from those for beginners to routines for professionals; a very cleverly executed chart accompanies each record. The price of the set is \$4.50 or the discs may be purchased separately at 75c each. It is not claimed that grandma can learn tap dancing by merely buying a set of these records, but, seriously, they will be of great help to those who are taking lessons or those who have learned this fascinating form of dancing and who wish to keep themselves in trim. Miss Edna Holdt, a former featured dancer in the Earl Carroll productions, and now one of the most successful teachers in New York, devised this chart method of teaching and recorded these discs.

The Telefunken Company, the great German manufacturers of electrical equipment and radio apparatus, has gone into the recording and manufacture of phonograph records. They have taken over the Ultraphon catalogue and the best of the Ultraphon recordings will be used as a nucleus for their own catalogue. The first records of this company to be listed in our publication will be found in this issue under the heading, "Concerto." These discs are examples of their new recordings, not re-pressing from the Ultraphon catalogue.

We are continually receiving requests for the early issues of *The New Records*. This little bulletin started with the March 1933 issue and we shall be pleased to send our readers any of the back numbers that they may need to complete their files. The quantity of back numbers is limited, of course, and so we urge all those who wish any, to send us their requests without delay.

ORCHESTRA



Rabaud: La Procession Nocturne. Three sides and **Saint-Saens: Le Prélude du Déluge.** Association des Concerts Lamoureux, Paris, conducted by Albert Wolff. 2-12" discs (PD-566163 and PD-566164). \$1.50 each.

Four or five years ago French Columbia issued *La Procession Nocturne* with Rabaud conducting. We had never heard the music before, and we have not heard it since, until these new records were made available. We had the opinion that it was pretty dull stuff. Since hearing the present discs we have quite changed our mind. The composer dragged the tempo and gave the music a ponderous performance that its importance did not warrant. Wolff lightens it and gives it to us with a grace and charm that is quite delightful. Just another example to remind us that composers as a rule are pretty poor conductors. Many of our readers will very likely find the present recording of Rabaud's symphonic poem a pleasing addition to their record libraries. The *Prélude* to Saint-Saens's biblical opera, which is really a violin solo with orchestral accompaniment, is very acceptably played by an unknown violinist on the fourth side of these discs. The usual excellent Polydor recording obtains.

Wagner: Die Feen—Overture. London Symphony Orchestra conducted by Albert Coates. 1-12" disc (V-11455). \$1.50.

Weber: Peter Schmoll—Overture. Vienna Philharmonic Orchestra conducted by Clemens Krauss. 1-12" disc (V-11429). \$1.50.

Victor adds to its catalogue this month two worthwhile overtures, each of which enjoyed quite a nice demand when they were made available through the importers during the last six months. As the recording in both cases is entirely satisfactory we feel that Victor did a wise thing in making these recordings available to a much larger audience by re-pressing them.

Schubert: Symphony No. 8 in B Minor. Philadelphia Orchestra conducted by Leopold Stokowski. 1-12" long-playing disc (V-L11645); \$3.00, and 1-12" single-faced long-playing disc (V-L11646S); \$1.50.

For those who use long-playing records Victor has made available its set of Schubert's *Unfinished* which was recorded by Stokowski and issued in the standard 78 r.p.m. version several years ago. The "dubbing" is skillfully done and this set of the "easiest of all symphonies to listen to" will be found entirely satisfactory.

Wagner: Die Meistersinger—Johannisnacht-Prügelszene (Act 2). Symphony Orchestra conducted by Dr. Max von Schillings. 1-12" disc (PA-P9576). \$2.

A welcome addition to *Die Meistersinger* recordings by the distinguished Wagnerian conductor Dr. von Schillings. The recording is well up to present standards.

Weber: Jubilee Overture. Symphony Orchestra conducted by Dr. F. Weissmann. 1-12" disc (C-68118D). \$1.

Wagner: Goetterdaemmerung—Brunnhildes Tod. Symphony Orchestra conducted by Dr. Max von Schillings. 1-12" disc (C-68117D). \$1.

Perhaps just to remind us of the good old days, Columbia brings out this month in their new blue material these two recordings which were originally issued by the domestic Odeon company three or four years ago. They were good recordings in their day and considering their modest price they are not bad "buys" today.

Ketelbey: In the Mystic Land of Egypt. Columbia Orchestra. 1-10" disc (C-2779D). 75c.

Second Medley of Favorite Waltzes. (Arr. Robrecht). Dajos Bela Orchestra. 1-12" disc (C-50358D). \$1.

For those who find Ketelbey's music and "Favorite Waltzes" played by Dajos Bela interesting, these records will have a definite appeal. They will not be disappointed; they are just what they will expect them to be.

Richard Strauss: Military March, Op. 57, No. 1. One side and **March of War, Op. 57, No. 2.** Berlin State Opera Orchestra conducted by Alois Melichar. 1-10" disc (PD-25090). \$1.25.

These marches certainly do not possess any especial merit and they would very likely not have found their way to the recording studio if they had been the work of an unknown composer. The recording is satisfactory.

CONCERTO



Vivaldi-Bach: Concerto in A Minor for Four Pianos and String Orchestra. Three sides and **Vivaldi: Concerto in B Minor for Four Violins, Cembalo and Orchestra—Second Movement.** Soloists and Berlin Philharmonic Orchestra conducted by Dr. Heinz Unger. 2-12" discs (T-SK1317 and T-SK1318). \$2 each.

Here are the first Telefunken records to be reviewed in this publication. A note regarding the Telefunken company will be found on page one of this issue. If we may judge the product of this manufacturer by the two samples at hand, they certainly deserve to be classed with the best recordings of the major record companies. The recording is excellent and the discs have a particularly smooth surface.

The music on these discs is new to the wax and is of especial interest apart from the pleasure it will give to every intelligent listener. On the first three sides we have Bach's arrangement for four pianos of Vivaldi's *Concerto in B Minor for Four Violins*. On the fourth side we have the second movement of the *Concerto* just as Vivaldi wrote it. It is very interesting to note the liberties which Bach took, including the changing of the key from B Minor to A Minor. In this, as in many of Bach's arrangements, it was the beauty of form of the Italians that interested him rather than the substance of the composition. He did not hesitate to alter the details of figures, rhythms and melodies until the result became rather a commentary on the form of the original, rather than an arrangement in the generally accepted meaning of the term. Both the original and the adaptation are charming music to listen to, and we predict that these two records will find a most welcome place in a very large number of record libraries.

Chausson: Concerto in D Major, Op. 21. Cortot (Piano), Thibaud (Violin) and String Quartet. Nine sides and **Fauré: Berceuse.** Thibaud (Violin) and Cortot (Piano). 5-12" discs (V-DB1649 to D-DB1653) in album. \$10.

Ernest Chausson (1855-1899), the most spontaneously emotional of all of César Franck's pupils, is scarcely represented in the record catalogues. Until this chamber work for piano and strings, which is classed as a concerto due to the prominence given the piano and violin, nothing except a few songs and a violin piece or two has been engraved on the wax. After you have listened to these discs we are sure that you will feel as we do; a very important item, one that is completely worthy, is being added to the library of recorded music. Certainly no more competent or congenial artists than MM. Cortot and Thibaud could have been chosen for this work. The fidelity of the recording is amazing. An album that should find a place in every collection that attempts to represent the better things in the world of music.

Lalo: Symphonie Espagnole, Op. 21. Henry Merckel (Violin) with members of Padeloup Orchestra conducted by Coppola. 4-12" discs (V-11275 to V-11278) in album. Victor set M-136. \$6.50.

This is the only electrical recording of this popular piece. It was quite well received last Autumn when the imported discs were introduced to American collectors in the November 1932 issue of *Disques*. The reviewer in that publication said, "The performance here, though by no means a sensational one, has the proper dash and verve, and the soloist, Henry Merckel, plays his part with warmth and distinction, the accompanying orchestra, conducted by the industrious and always competent Coppola, backing him up with spirit. The recording is full and open."

CHAMBER MUSIC



Brahms: Sonata in F Minor, Op. 120, No. 1. Lionel Tertis (Viola) and Harriet Cohen (Piano). 3-12" discs (C-68114D to C-68116D) in album. Columbia set No. 183. \$3.50.

Columbia is to be congratulated upon the promptness with which it is making available this work which was issued in England in May last. It is a worthy recording, and we can quite understand the enthusiasm of C. M. C. in his review of this set in the May 1933 issue of *The Gramophone*. He says in part, "Now we get an interesting work that is quite out of the ordinary run. I may remind you that in his later years Brahms came across a genius of a clarinetist, Mühlfeld, and was inspired by his playing to write several works for clarinet with various other instruments. It is the first of the two clarinet sonatas that is recorded by Lionel Tertis and Harriet Cohen; and the viola, in the hands of that incomparable player, probably one of the greatest instrumentalists of all time, is no mere substitute . . . the whole Sonata has a life of its own, and a great life, as a viola sonata, in Tertis's hands. What glorious music he can make with it! . . . The piano, too, is excellent . . . and the whole effect is supremely good. This is likely to take a place as one of the best chamber music recordings. Tertis has no unworthy companion in Harriet Cohen, and the two are completely as one in bringing to life this Sonata."

Lekeu: Quatuor Inachevé. Lancker (Piano); Koch (Violin); Rogister (Viola); and Lido-Rogister (Violoncello). 3-12" discs (PD-516.555 to PD-516.557) in album. \$6.

We are glad to welcome to the repertory of recorded music this unfinished work of the young Belgian composer, whose untimely death at the age of twenty-four was such a very great loss to the musical world of his day. Guillaume Lekeu was born in Heusy in 1870 and died at Angers in 1894. He was a student of the violin from early childhood and a pupil of Vallin, Franck and d'Indy. Among his most important works should be mentioned his sonata for violin and piano which he dedicated to Ysaye, the *Trois Poèmes* for voice, the orchestral *Fantaisie sur deux airs populaires angevins* and the present quartet, which was unfinished at his death. d'Indy completed it later but this recording is only of the first two movements which Lekeu had finished before his final illness. This is a thoroughly enjoyable piece of chamber music and an excellent example of the work of a man, who had he lived would have possibly been the greatest master of his time. Neither the playing nor the recording is outstanding in any way but we consider it satisfactory.

VOCAL



Canteloube: Songs of the Auvergne—(1) *La fiolaine* (La fileuse); (2) *L'Antoneno* (L'Antoine) and *Passo pet prat* (Viens par le pre). (Arr. Canteloube). Madeleine Grey (Soprano) with orchestra conducted by Elie Cohen. 1-12" disc (C-50360D). \$1.

With this record Columbia completes its series of three discs of Canteloube's *Songs of the Auvergne* sung by Madeleine Grey. The first (C-50303D) was issued in November 1931 and the second (C-50321D) in May 1932. Mlle. Grey is said to have made a special study of the folk-songs of the Auvergne district of Western France. These are certainly delightful songs, the value of which is enhanced by the effective orchestral accompaniments. That Canteloube, in arranging these folk-songs for voice and orchestra, has succeeded in preserving their original simplicity and unaffected charm is surely no small tribute to his taste and musicianship. Those seeking something departing from the beaten path could scarcely do better than investigate these discs.

Brahms: O wüsst' ich doch den Weg zurück, Op. 63, No. 8. One side and (a) *Sonntag, Op. 47, No. 3*; (b) *Meine Liebe ist grün, Op. 63, No. 5*. Julius Patzak (Tenor) with piano accompaniment by Franz Rupp. 1-10" disc (PD-25014). \$1.25.

Liszt: Es muss ein Wunderbares sein. One side and *Im Rhein, im schönen Strome*. Heinrich Schlusnus (Baritone) with the Berlin State Opera Orchestra conducted by Alois Melichar. 1-10" disc (PD-90199). \$1.25.

We know of no more critical record buyers than those who are interested in German *lieder*. It seems to be very difficult to make a record that will be entirely satisfactory. We, therefore, usually hesitate to recommend *lieder* recordings without some qualifications, but as to the two discs listed above we are of the opinion that they will be welcomed by all those who are interested in music of this kind. The recording is well up to the usual high quality which we have learned to expect from Polydor.

Arnold: Just to Linger in Your Arms. One side and **Borgonoff: Gypsy Moon.** Richard Crooks (Tenor) with orchestra. 1-10" disc (V-1618). \$1.50.

Richard Crooks is really a very fine artist. One would never guess it from this record. These selections, sung as they are, would make a big hit with the people who live to hear Rudy Vallee croon on the radio. As these folks do not buy records we predict the sale of this number will be next to nothing.

OPERA



Sullivan: Ruddigore. (Gilbert-Sullivan). D'Oyly Carte Opera Company conducted by Malcolm Sargent. 9-12" discs (V-11510 to V-11518) in album. Victor set C-19. \$13.50.

In April 1932, when *Disques* introduced the imported set of *Ruddigore* to its readers, Dr. Isaac Goldberg, who is perhaps America's leading authority on Gilbert and Sullivan, wrote the review. He noted the fact that the second *Finale* and the song, "The battle's roar is over" were omitted in this recording. Aside from that Dr. Goldberg had nothing but the highest praise to offer and closed his review with the remark, "One can't imagine any 'fan' with the price doing without it." Our records show that an unusual number of the imported sets were sold considering the fact that this work is not generally well known in America. We question whether a sufficient number of sets will be sold to repay Victor for issuing it over here. It is beautifully sung and recorded and an excellent little booklet accompanies the set with the story of the opera in detail and the text just as it is sung on the discs.

Donizetti: Don Pasquale (Complete recording). In Italian. Soloists and members of La Scala Chorus and Orchestra, Milan, conducted by Carlo Sabajno. 15-12" discs (V-C2519 to V-C2533) in album. \$26.25.

We marvel at the ambitious efforts of the Italian H. M. V. Every month or so they bring out a complete operatic recording. Recently the very excellent recordings of *Carmen* and *Otello*, and now Donizetti's *Don Pasquale*. The standard which has been set is fully maintained in the present album with a splendid cast headed by one of the world's most popular tenors, Tito Schipa.

VIOLONCELLO



Ibert: Histoires—La Meneuse de tortues d'or; La Cage de Cristal and La vieux mendiant; Le petit ane blanc. Maurice Marechal (Cello). 1-12" disc (C-50359D). \$1.

Maurice Marechal, whose set of records of Lalo's *Concerto for Violoncello and Orchestra* was so well received a month or so ago, gives us his arrangement of Ibert's little piano pieces, *Histoires*, for violoncello. We are all familiar with *Le petit ane blanc*, which has been recorded by several pianists; the other little numbers are new on discs. All of them adapt themselves very nicely for the violoncello, and as Marechal's beautiful tone is in evidence, we have some very charming music.

The first letters in the record number indicate the manufacturer: B—Brunswick, C—Columbia, O—Odeon, PA—Parlophone, PD—Polydor, T—Telefunken, and V—Victor.

The New Records

A BULLETIN FOR THOSE INTERESTED IN RECORDED MUSIC

Issued monthly by

H. ROYER SMITH COMPANY

"The World's Record Shop"

10TH & WALNUT STREETS

- - - -

PHILADELPHIA, PA., U. S. A.

VOL. 1. NO. 6

AUGUST 1933

By mail to any address
25c. per year

WE continually hear people condemning this record and that record as poor recordings, saying this record has a number of wavers in it or the recording on that record is not clear, when the real trouble is that the instrument on which they are playing it is at fault. This applies to dealers and record reviewers, who should certainly know better, as well as to the record buying public. This criticism is usually directed at the long-playing records or standard symphonic records that have been recorded within the last two years. Regarding the long-players we can definitely state, that save for one or two of the first group to be issued, they will play perfectly without the slightest waver, provided that the motor which is driving the reproducing machine is running absolutely true. And there is the difficulty—before the advent of the long-players it was not necessary to have such an accurate motor and manufacturers did not use them in their instruments. Even today we know of only one manufacturer who realizes the importance of a motor with plenty of excess power (long-players require additional power) and one whose error at $33\frac{1}{3}$ r.p.m. is less than the human ear can detect. Undoubtedly other manufacturers will recognize this need and will make instruments available that will be suitable for playing these records. Certainly records that play for from nine to fifteen minutes on each side are much to be desired.

The reason many people complain that some of the recent symphonic recordings are not clear, is the fact that their instruments are not designed to play them. On the best of the new symphonic records will be found recordings of tones under 60 cycles and tones up to 10,000 cycles. The great majority of phonographs

now in use do not approach 60 cycles in their depth of reproduction and cut-off the highs at about 4,000 cycles. It is obvious that in playing the new high-fidelity recordings a great deal of that which is engraved on the discs is lost. In some cases the loss is so great that the reproduction seems to lack clarity.

The chances of there being a waver in a recording is very small indeed. The turntable used in recording must show under test that there is no variation in speed during the period of one-sixtieth of a second. Of course if an artist is off key or the piano for example is out of tune the recording instrument will not correct that, but seldom do records with such flaws get by the keen ears of those who pass on the master-records. We can state it as a rule, that when we condemn recordings for wavers in pitch or lack of clarity, it is 1,000 to 1 that the fault lies with the reproducing instrument and not with the record.

Of course, the quality of recordings varies and our reviewers always mention in their annotations if the recording is not up to present day standards. The causes for this are many; the room in which the recording is made may have a bad reverberation, a certain instrument may be placed too near the microphone and the result will be that this instrument will tend to blot-out the other instruments in the ensemble, the recording may have been made at a public performance and there may be extraneous noises that mar the reproduction. A recording instrument is very much like a camera; the results obtained depend very much upon the skill of the operator. The ear of the modern recording instrument is very accurate and like the eye of the camera it records just what it hears, without wavers and with perfect clarity.

Here is important news! Subscriptions for the third album of Beethoven Piano Sonatas played by Artur Schnabel and issued by the Beethoven Sonata Society of England will be accepted until August 15th. The records will be available for delivery in America the latter part of September. We quote from the announcement just received from the RCA Victor Company, "This album contains the Sonatas Opus 28, Opus 49, No.1, and Opus 110. Certainly three of the choicest and most interesting in the whole collection of the thirty-two Sonatas which Beethoven left us. Artistically, these records reveal performances by Schnabel at his very best. Technically, they are possibly even more satisfying than previous issues in this series."

This set contains seven 12-inch records with album and the price is \$14. A subscription blank for the convenience of our readers will be mailed with this issue of this publication. Please remember the subscription list closes August 15th.

ORCHESTRA



Beethoven: Symphony No. 8 in F Major, Op. 93.

B.B.C. Symphony Orchestra conducted by Adrian Boult. 3-12" discs (V-11535 to V-11537) in album. Victor Set M-181. \$5.

This month Victor makes available Boult's recording of Beethoven's *Eighth* which was reviewed in the March issue of this publication from the imported records. (Back copies of that issue are still available.) The imported set enjoyed a mild popularity.

Bach: Suite in G (Bach—arr. Goossens). London Symphony Orchestra conducted by Goossens. 1-12" disc (V-11427). \$1.50.

An altogether delightful record which has been much in demand since it was made available through the importers last Autumn. The suite is made up of the Courante, Allemande, Bourrée, Gavotte, Sarabande and Gigue from Bach's *French Suite in G Major* and the Menuet from the *French Suite in B Minor*. Mr. Goossens' arrangement of this dance suite for small orchestra is highly appropriate. The recording and performance are superlatively done, the latter having all the gusto and high spirits that the music demands.

Brahms: Symphony No. 1 in C Minor, Op. 68. Philadelphia Orchestra conducted by Leopold Stokowski. 2-12" long-playing discs (V-L11647 and V-L11648); and 1-12" single-faced long-playing disc (V-L11649S) in album. Victor set LM-15. \$7.50.

The demand for long-playing records is steadily increasing and Victor are gradually making their most important sets available in that form. This month we have the extremely popular Brahms *First*. If you use "long-players" you will find this set satisfactory in every respect.

Smetana: Moldau. Members of Berlin State Opera Orchestra conducted by Eduard Mörike. 2-12" discs (C-68119D and C-68120D). \$1 each.

Ketelbey: In a Chinese Temple Garden. Albert W. Ketelbey and his Light Concert Orchestra. 1-12" disc (C-50361D). \$1.

We don't know why Columbia decided to re-press the old Odeon recordings of Smetana's *Moldau* and bring them out in their new blue material. Several recordings are available including the very excellent modern one by the Berlin State Opera Orchestra under Leo Blech. The Odeon discs were acceptable three or four years ago, but they are clearly out-classed now. . . . The Ketelbey number is very well recorded and for those who like this type of music, there is plenty of it, for it occupies two well filled sides. It is probably "true to the original score."

CHAMBER MUSIC



Brahms: Quintet in G Major, Op. 111. Budapest String Quartet with Hans Mahlke (2nd Viola). 3-12" discs (V-DB1866 to V-DB1868). \$2 each.

Brahms: Quartet in B Flat Major, Op. 67. Budapest String Quartet. 4-12" discs (V-DB1859 to V-DB1862) in album. \$8.

"Of all the composer's works, the Second String Quintet, in G major, op. 111, is the one which most revels in tonal effect, the most passionate, the freshest, and the most deeply inspired by nature," writes Walter Niemann, in his excellent biography of Brahms. How this magnificent work escaped the attention of the recorders until now is one of those inexplicable things that we are continually noting. All lovers of chamber music will doubtless share our enthusiasm in greeting this recording. The *Quartet in B Flat Major, Op. 67*, was recorded by the Léners three or four years ago and their set of this work has enjoyed a steady sale ever since. This set by the Budapest Quartet has the advantage of the present recording technique, but it is a question whether that will overshadow the marvelous playing of the Léners. We think not.

CONCERTO



Tschaikowsky: Concerto No. 1 in B Flat Major, Op. 23. Arthur Rubinstein (Piano) and London Symphony Orchestra conducted by John Barbirolli. 4-12" discs (V-7802 to V-7805) in album. Victor set M-180. \$8.

This is a fine set in every way. Most folks agreed with our reviewer when he said in noticing these discs from the imported recordings in the March *The New Records*, "One can say without much fear of contradiction that no piano concerto has been better recorded than this. Even the recent Beethoven Concertos played by Schnabel lacked the almost unbelievable smoothness and clarity attained in this recording. Throughout there isn't anywhere the slightest suggestion of blast or distortion. The performance is a rousing one, and properly so, for that is what one wants in this old war-horse."

Liszt: Concerto No. 1 in E Flat. Walter Giesecking (Piano) and London Philharmonic Orchestra conducted by Sir Henry J. Wood. 2-12" discs (C-68121D and C-68122D). \$1 each.

Certainly no record collector could spend two dollars more judiciously than in purchasing this set of the Liszt *Concerto No. 1 in E Flat* with Walter Giesecking at the piano. The performance is excellent and the recording leaves nothing to be desired.

VOCAL



Alvarez: A Granada. One side and **Posadas: Noche Feliz.** Enrico Caruso (Tenor) with orchestra conducted by Cibelli. 1-10" disc (17-5001). \$1.50.

A ten-inch "picture record" of two songs sung in Spanish, recorded with a new orchestra from the original records which were issued many years ago. Probably made for South American consumption as the label copy is entirely in Spanish. We note no great improvement over the old records. Perhaps there are a few who will wish this disc with the photograph of the immortal tenor on it for its value as a souvenir.

Ravel: Trois chants hébraïques. (a) Kaddish; (b) Méjerke; (c) L'énigme éternelle. Madeleine Grey (Soprano) with piano accompaniment. 1-10" disc (PD-62706). \$1.25.

Beethoven: Ich liebe dich and In questa tomba oscura. Heinrich Schlusnus (Baritone) with piano accompaniment by Franz Rupp. 1-10" disc (PD-90198). \$1.25.

Two of the Ravel songs (a) and (c) date from 1914. Méjerke (b) which is sung part in Yiddish and part in Hebrew is new to us. All are sung in characteristic fashion by Miss Grey and the recording is satisfactory . . . The two Beethoven songs are well recorded by a master of this music.

Haydn: The Seasons—Schon Eilet Froh Der Ackersmann. One side and **Mendelssohn: Elijah—Herr Gott Abrahams.** Friedrich Schorr (Baritone) and the London Symphony Orchestra conducted by John Barbirolli. 1-12" disc (V-DB1564). \$2.

A new record by Friedrich Schorr is always welcome, and when he brings us two selections that are worthy additions to the catalogues, we have an event that is twice welcome. The recording is entirely satisfactory and a nice balance is maintained between the soloist and the orchestra.

PIANO



Schumann: Presto-Passionato, Op. 22 (Appendix). Vladimir Horowitz (Piano). 1-10" disc (V-DA1301). \$1.50.

Mozart: Sonata in A Minor (K.V.310). Kathleen Long (Piano). 2-12" discs (V-C2557 and V-C2558). \$1.75 each.

The library of recorded piano music is greatly enriched this month with the addition of these discs by Horowitz and Kathleen Long. The Schumann number was written as the Finale of the well-known *Sonata in G Minor, Op. 22*, but was later discarded and was published separately. It is No. 8 in the supplementary volume of Schumann's complete works. Both of these compositions are new on records and the recording in each case is well up to present day standards. Horowitz has ample opportunity to display his marvelous technique, which he does here without the slightest ostentation. Miss Long adds to her many recorded triumphs with her very skilful playing and thorough understanding of the work in hand. We have always particularly admired her work since she was introduced to us by the National Gramophonic Society. The early records which she made for that Society are well worth investigating.

Schumann: Scenes of Childhood. Benno Moiseivitch (Piano). 2-12" discs (V-7705 and V-7706). \$2 each.

The recording directors may now scratch Schumann's *Scenes of Childhood (Kinderscenen)* from their lists of "numbers to be recorded." Certainly this set by Moiseivitch is just about as perfect as it is humanly possible to make it. And there are at least two other very adequate sets, one which the young French pianist Yves Nat recorded for Columbia and the Brunswick recording by the Swiss pianist, Johnny Aubert. If you are interested in Schumann's piano music you will enjoy this set of records to the utmost and you will marvel at the impeccable performance and the fidelity of the recording.

Chopin: Etude in G Flat Major, Op. 10, No. 5 and (a) Prelude in B Minor, Op. 28, No. 6; (b) Mazurka in G Major, Op. 67, No. 1. Vladimir de Pachmann (Piano). 1-10" disc (V-DA1302). \$1.50.

For those of us who hold the memory of Pachmann in our hearts, and who recall the "little fellow's" many idiosyncrasies, this little record will have a peculiar charm. During the playing of the *Etude* he makes several of his characteristic remarks. He makes a mistake and stops with an exclamation, someone in the studio suggests that he try it again, which he does, and this time he plays it correctly. A memento of a great interpreter of Chopin, perhaps the greatest of all time.

VIOLIN



Beethoven: Romance in G for Violin and Orchestra, Op. 40. Mischa Elman (Violin) and orchestra conducted by Collingwood. 1-12" disc (V-DB1846). \$2.

Beethoven: Romance in F for Violin and Orchestra, Op. 50. Mischa Elman (Violin) and orchestra conducted by Collingwood. 1-12" disc (V-DB1847). \$2.

There is cause for rejoicing in noticing these two records. Elman has at last turned his talents away from the trifles upon which he wasted them in his innumerable trips to the recording laboratory and has given us these very lovely examples of early Beethoven. When we compare the present recording of *Opus 50* with the Thibaud disc of the same composition, which has been available for several years, we find further cause to rejoice. The work is for violin and orchestra and here we have an adequate orchestra carefully directed by Lawrence Collingwood instead of the sketchy piano accompaniment of the early recording. It seems that the major companies will no longer permit an artist to wander into the recording studio with his accompanist and make records of compositions that require the services of an orchestra. For this we should be very thankful. There is nothing outstanding in either the performance or the recording of these discs, but they will probably be very welcome to all those who will wish to add these two *Romances* to their collections of Beethoven.

OPERA



Mozart: Idomeneo—Se Il Padre Perdei (Act 2.) In Italian. One side and Zephyretten Leicht Gefiedert (Act 3). In German. Ria Ginster (Soprano) with orchestra conducted by Dr. Malcolm Sargent. 1-12" disc (V-DB1870). \$2.

Mozart: Le Nozze di Figaro—Voi Che Sapete (Act 2). In Italian. Ria Ginster (Soprano) with orchestra conducted by Malcolm Sargent. One side and **Entführung Aus Dem Serail**—Martern Aller Arten (Act 2). In German. Ria Ginster (Soprano) with piano accompaniment by Gerald Moore. 1-12" disc (V-7822). \$2.

These four Mozart operatic selections serve to introduce to us a new soprano. Miss Ginster's choice of Mozart for her phonographic debut is indeed a happy one. These arias give her ample opportunity to display her very considerable talents and her phrasing in the traditional style shows that she has had capable training in this quite difficult school. We were quite charmed with Miss Ginster's clear, sympathetic voice which she uses with such apparent ease. Why some of the selections are sung in Italian and some in German, and why a piano is used in place of the Orchestra in the *Entführung* number, are matters that we are at loss to understand. The recording is adequate throughout.

Gounod: Romeo et Juliette: Tomb Scene (Act 5). Germaine Feraldy (Soprano) and Georges Thill (Tenor) with orchestra conducted by Szyfer. 2-12" discs (C-50362D and C-50363D). \$1 each.

We have been familiar with the imported recordings of these discs for several years and we have always considered them outstanding examples of operatic records. Columbia made a very wise choice, in our opinion, when they selected them for inclusion in their present catalogue. The first record begins with Romeo's *Salut! tombeau! sombre et silencieux* and there are no cuts to the end of the opera. The singers find congenial rôles and with the aid of exceptional recording give us an item of particular merit.

Lehar: Land of Smiles: Beim Tee en deux (Tea for Two). Richard Tauber (Tenor) and Vera Schwarz (Soprano) with orchestra conducted by Franz Lehar. One side and **Land of Smiles: Kann es Möglich sein! (Can It Be!)** Richard Tauber (Tenor) with orchestra conducted by Franz Lehar. 1-10" disc (C-4079M). 75c.

A charming little record from Lehar's very popular operetta conducted by the composer.

The first letters in the record number indicate the manufacturer: B—Brunswick, C—Columbia, O—Odeon, PA—Parlophone, PD—Polydor, T—Telefunken, and V—Victor.

The New Records

A BULLETIN FOR THOSE INTERESTED IN RECORDED MUSIC

Issued monthly by

H. ROYER SMITH COMPANY

"The World's Record Shop"

10TH & WALNUT STREETS - - - PHILADELPHIA, PA., U. S. A.

VOL. 1. NO. 7

SEPTEMBER 1933

By mail to any address
25c. per year

THE RCA Victor Company are to be warmly congratulated upon their new and revised edition of Anne Shaw Faulkner's *What We Hear in Music*. This is the ninth edition of this famous book which has been so universally used by students and teachers alike in high school and colleges and by innumerable individuals interested in the history and appreciation of music. Since it was first published in 1913, we know of no book on this subject that has approached it in popularity. Its 628 pages are divided into four parts and each part contains 36 lessons. Part I is designed to train the listener to distinguish between the fundamental principles of music through the media of voices and instruments. In Part II the historical development of music from ancient times to the present is considered; the rise of the great schools of music, and the lives of the great composers in their relation to the development of the world's music are carefully considered. Part III is a study of the instruments of the orchestra and the development of the instrumental forms, from the folk dance to the symphonic poem. Part IV presents a thorough and detailed study of the historical development of the opera and oratorio. This beautiful volume is profusely illustrated and the several hundred records which are used as examples throughout the text are carefully indexed and with each record listed in the index will be found a brief but yet comprehensive annotation. As the former editions of this work have been out-of-print for some time, there are doubtless many among our readers who have been awaiting this announcement. The price is \$2.75 (postpaid in U. S. A.). Orders for this book may be sent to H. Royer Smith Company, 10th and Walnut Streets, Philadelphia, Penna. To those who are not familiar with

this work it will be sent on a five-day approval basis; if you are not entirely pleased with it you may return it within five days after you receive your copy and your money will be promptly refunded. All orders must be accompanied with proper remittance for due to the additional expense no copies will be sent C. O. D.

Many of our readers have written us that they were away on vacation when our announcement of the third album of the Beethoven Sonata Society reached their homes. We feel sure that they and many others who failed to get their subscriptions in on time will be glad to know that we have made special arrangements to take care of all subscriptions that reach us by September 15th. We rather think that midsummer is not just the time to solicit subscriptions for such an important item as this, but with the closing date advanced until the middle of September we hope that our readers will have ample opportunity to subscribe. This third album will contain the following Beethoven Piano Sonatas played by the world's greatest interpreter of this music, Artur Schnabel: Opus 28; Opus 49, No. 1 and Opus 110. Seven 12-inch records with album, price \$14.



Of course, we immediately signed up under the N. R. A. We believe in it and will cooperate to the fullest extent. Generally speaking, we do not think that it will affect the price of records, except in the case of the manufacturer who is listing twelve-inch discs of the better music at \$1.00. And regardless of the N. R. A. or anything else, it is our opinion that this low price cannot continue.

ORCHESTRA



Bach-Arr. Schönberg: Prelude and Fugue in E Flat Major. Berlin Philharmonic Orchestra conducted by Erich Kleiber. 2-12" discs (T-E463 and T-E464). \$1.50 each.

We are delighted to note that Telefunken have rescued these most important discs from the now defunct Ultraphon catalogue and are issuing them under their own label. They enjoyed a wide popularity when they were made available a year or so ago, and now that they may again be had, we feel sure that those who failed to secure copies then will hasten to place them in their collections now. Schönberg's superb orchestration, which is really an orchestral idealization of the organ's tone, has been universally acclaimed by the most profound critics. Since it was first performed in Vienna during the season of 1929-30, this interesting number has been included in the programs of most of the important orchestras of the world. The recording is well up to present day standards.

Brahms: Serenade for Orchestra, Op. 11. Scherzo in D Major and Minuet in A Major. London Symphony Orchestra conducted by Leo Blech. 1-12" disc (V-11458). \$1.50.

The imported pressing of this record was reviewed in the January 1933 issue of *Disques* from which we quote the following: "Unfortunately, the Brahms record sets forth only two sections of the Serenade in D Major, sometimes called the *Bonn* Serenade. This was Brahms first work for orchestra alone, and it was completed when he was twenty-six years old. The work contains seven movements, of which this record gives us two. The Minuet has been recorded before by the Detroit Symphony, but the Scherzo is apparently a first recording. . . . It is a pity that Dr. Blech and the London musicians weren't given the opportunity to do the complete work. Judging from these attractive samples, it would make excellent recording material."

Beethoven: King Stephen—Overture, Op. 117. Vienna Philharmonic Orchestra conducted by Heger. 1-12" disc (V-S10406). \$1.75.

While this is not a particularly important Beethoven item, there are those who will wish to keep their collections complete with the addition of this record. Neither the interpretation nor the recording are in any way outstanding.

Richard Strauss: Intermezzo—Waltz. Vienna Philharmonic Orchestra conducted by Alwin. 1-12" disc (V-S10407). \$1.75.

Johann Strauss: Treasure Waltz. One side and **Jessel: Wedding of the Rose.** Dajos Bela Orchestra. 1-12" disc (C-50367D). \$1.

There is nothing unusual about either of these records. The music is pleasant enough to listen to and the recording in each case is adequate.

Franck: Symphony in D Minor. Philadelphia Orchestra conducted by Leopold Stokowski. 2-12" long-playing discs (V-L11650 and V-L11651) and 1-12" single-faced long-playing disc (V-L11652S) in album. Victor set LM-22. \$7.50.

The recording of the most popular of all symphonies with the patrons of the Philadelphia Orchestra is now adapted for the enjoyment of those who use long-playing records. The dubbing is skillfully done, and those whose instruments are equipped with 33⅓ r.p.m. motors will find this set entirely satisfactory.

Strawinsky: L'Histoire du Soldat. Darrieux (Violin), Boussagol (Contrabass), Godeau (Clarinet), Dherin (Bassoon), Foveau (Cornet), Delbos (Trombone), and Morel (Drums), conducted by Strawinsky. 3-12" discs (C-68123D to C-68125D) in album. Columbia Set No. 184. \$3.50.

We marvel at Columbia's courage in bringing out this month the album set of Strawinsky's *L'Histoire du Soldat*, which was reviewed from the foreign pressings in the April issue of this publication. This music is interesting to such a very limited number that we feel sure not enough sets will be sold to recompense the manufacturers for the expense involved. The record manufacturers are apparently trying their best to see that there shall be no "forgotten" record buyers and for that valiant effort we certainly commend them.

Vivaldi: Concerto Grosso in A Minor. Allegro moderato and Adagio. Kolner Kammer-Orchester conducted by Hermann Abendroth. 1-10" disc (O-11813). \$1.25.

Another charming example of the work of this 17th century Italian violin virtuoso, in whose music the immortal Bach showed such sincere interest. Here, as in all of Vivaldi's works the violins are given great prominence. The recording by a small orchestra is entirely adequate.

PIANO



Haydn: Sonata No. 1 in E Flat. Vladimir Horowitz (Piano). 2-12" discs (V-DB1837 and V-DB1838). \$2 each.

The first shipment of these records arrived about six weeks ago and was immediately disposed of before copies were saved out for review. This accounts for this item not being listed until now. There were two reasons for its quick sale: in the first place, except for the Kathleen Long N. G. S. recording of the *Sonata in C Minor*, we know of no other records of Haydn's piano music, and secondly, Horowitz gives us a very pleasing rendition of this work. Technically, the recording is very fine throughout.

CONCERTO



Beethoven: Concerto No. 5 in E Flat Major, Op. 73. ("Emperor"). Artur Schnabel (Piano) and London Symphony Orchestra conducted by Malcolm Sargent. 5-12" discs (V-7639 to V-7643) in album. Victor set M-155. \$10.

After the acclaim that greeted the imported pressings of this recording of the Emperor Concerto, when the first sets reached America last Autumn, anything that we might write now would simply be a faint echo of the universal praise that was unstintingly showered upon this supreme recording accomplishment. The work itself, the superb artistry of Schnabel, the excellent support of the orchestra, and the practically perfect recording technique, each came in for a full share of commendation by both the reviewers and the large number of record buyers who eagerly snapped up the first shipment of these imported sets within a few days. Since that time many shipments have arrived from England, and it is our opinion that statistics would show that this set would be very close to the top of the list of imported albums in point of the number sold. In view of the fact that only a very small percentage of record buyers have access to shops stocking imported records, we predict that the sales volume of this item will be entirely satisfactory to Victor and that they will be well re-paid for making it available on domestic pressings. We presume that most of our readers have this set in their libraries; if perchance you have not, it is now available at your local dealer and we feel sure that it is well worth your investigation.

Bach: Concerto in D Minor. Edwin Fischer (Piano) with his Chamber Orchestra. 3-12" discs (V-DB4420 to V-DB4422). \$2 each.

During these depressing times we occasionally lose faith and just stop and wonder what is to become of the record industry. And then a set of discs such as this comes along and promptly dispels every vestige of gloom. Certainly when money becomes a little more plentiful no one who has a love for the finer things in music will wish to be without such records as these and an instrument that will adequately reproduce them. We have had a couple of samples of the art of Edwin Fischer during the last twelve months i. e., Handel's *Chaconne* and Bach's *Chromatic Fantasy and Fugue*, just enough to whet our appetite for such a superb rendition of Bach's *Concerto in D Minor* as we have here. The beauty of the work itself, which is No. 1 of the seven concertos for clavier and orchestra, plus the practically perfect recording, give us a set of records that may be recommended without qualification of any kind. May we have more recordings by this distinguished pianist, and may he have the privilege of selecting the compositions to be recorded?

Debussy: Rhapsody for Orchestra and Saxophone. M. Viard (Saxophone) and Symphony Orchestra conducted by Piero Coppola. 1-12" disc (V-11426). \$1.50.

Debussy: Rhapsody for Clarinet and Orchestra. Gaston Hamelin (Clarinet) and orchestra conducted by Piero Coppola. 1-12" disc (V-11433). \$1.50.

We have known these two records for quite some time, as numerous copies of the imported pressings have been brought over and sold here in America. At first glance one would think that they would be of importance only to those who are interested in the clarinet and the saxophone. This is not at all the case. The music itself is of sufficient caliber to attract all those who are interested in the development of the modern idiom. In both works Debussy seems to be often prophetic of the jazz of today. The Saxophone Rhapsody dates from 1903 and the Rhapsody for Clarinet from 1910. In writing the former work Debussy was one of the first to recognize the saxophone as an instrument worthy of the efforts of a composer of his rank. In making these records available under their own label, Victor certainly show that they are making every effort to cater to the intelligent minority, for surely the sale of these discs will not be sufficient to warrant the cost of issuing them. The performance and recording in both cases is highly satisfactory.

Vivaldi—arr. Nachez.: Concerto in G Minor. Mischa Elman (Violin) and London Symphony Orchestra conducted by Lawrence Collingwood. 2-12" discs (V-7585 and V-7586). \$2 each.

The concert world knows that Mischa Elman is a very great artist, and those of us who depend upon the phonograph and records for our music will soon find it out, if he will continue to select such works as this Concerto for his recording efforts. It is music well worth recording and the splendid performance that Elman gives is worthy of being perpetuated on the discs. Collingwood handles his orchestra with taste and the balance which he maintains with the soloist is admirable. The recording is excellent throughout. The arrangement of this Concerto is by Tivadar Nachez, a Hungarian violinist, born in 1859, and who is known for the many solos which he has written for his instrument and for his violin arrangements of numerous other works.

Franck: Symphonic Variations. Walter Gieseking (Piano) and London Philharmonic Orchestra conducted by Sir Henry J. Wood. 2-12" discs (C-68126D and C-68127D). \$1 each.

Our readers will recall that we did not wax overly enthusiastic about this recording when we reviewed it from the imported pressings in the June issue of this bulletin. Further consideration has not changed our opinion. We still prefer the Cortot version despite the fact that it was recorded several years ago.

CHAMBER MUSIC



Brahms: Quintet in G Major, Op. 111. Budapest String Quartet and Hans Mahlke (2nd Viola). 3-12" discs (V-11553 to V-11555) in album. Victor set M-184. \$5.

Victor were quick to recognize the merit of this recording of the Brahms *Quintet in G Major*. Last month the imported records were reviewed in this place and this month we announce the domestic set. The enthusiasm with which we greeted this item last month seems to be well founded, if we may judge from the remarks of those who quickly exhausted the limited number of imported sets which were available. We predict that this album will have a very wide acceptance and that it will very rapidly find its place in the libraries of all those who appreciate chamber music of the highest order.

Christopher Simpson—1659: Divisions in D Major No. 5—Theme and Variations. Millicent Dolmetsch (Viola da Gamba) accompanied by Rudolph Dolmetsch (Harpichord). One side and **Scarlatti: Sonata in D Major.** Rudolph Dolmetsch (Harpichord). 1-10" disc (C-DB1100). \$1.

Green Sleeves to a Ground (English Tune: 16th Cent.; Variations: 17th Cent.). Carl Dolmetsch (Descant Recorder), Nathalie Dolmetsch (Treble Recorder) and Arnold Dolmetsch (Virginals). One side and **Caix d'Hervelois: Sarabande and Musette** (1720). Cécile Dolmetsch (Treble Viol), Nathalie Dolmetsch (Viola da Gamba) and Arnold Dolmetsch (Harpichord). 1-10" disc (C-DB1062). \$1.

The Dolmetsch group with the aid of the phonograph brings us authentic examples of the music of ages long since passed. In the little red school houses thousands of miles from jolly England the pupils may listen to the music of Shakespeare's time played just as it was by the musicians of his company.

ORGAN



Bach: Toccata and Fugue in D Minor (Book 4, No. 4). Edouard Commette (Organist of St. John's Cathedral, Lyons). 1-12" disc (C-50364D). \$1.00.

Edouard Commette gives us an exceptionally fine organ recording of this Toccata and Fugue which is known to nearly all record collectors from the Stokowski arrangement recorded by the Philadelphia Orchestra. For those who like organ music of the very highest quality this disc is particularly recommended.

OPERA



Gounod: Faust—Opening Scene (Act 1). In French. Georges Thill (Tenor) with Chorus and Orchestra conducted by Eugène Bigot. 1-12" disc (C-50365D). \$1.

Gounod: Faust—Duet, Faust and Mephistopheles (Act 1). In French. Georges Thill (Tenor) and Fred Bordon (Bass) with Orchestra conducted by Eugène Bigot. 1-12" disc (C-50366D). \$1.00.

With these two records we have a practically complete recording of the first act of one of the most popular operas in the whole operatic repertory. The voices and chorus are quite satisfactory and modern recording makes these discs well worth their modest price.

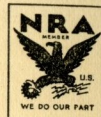
Glinka: Russlan and Ludmila—Rondo of Farlaf (Act 2). One side and **Dargomwizhsky: Roussalka**—Aria of the Miller (Act 1). Feodor Chaliapin (Basso) with orchestra conducted by M. Stelmann. 1-12" disc (V-7704). \$2.

These two numbers were recorded in London in 1931 during the very successful summer season of Russian opera at the Lyceum, when Chaliapin achieved one of his greatest personal triumphs in the rôle of the crazy miller in Dargomwizhsky's *Roussalka*. His principal aria from that opera is here recorded, with the very clever "patter song" from Glinka's *Russlan and Ludmila*, which he sings with amazing fluency, on the reverse side of this interesting disc. Despite his many years before the public, this unique artist shows no signs of slowing down in the two lively pieces which he sings for us here with a youthful freshness that is simply wonderful. The recording is well up to the best present day standards.

Beethoven: Fidelio—Mir ist so Wunderbar (Act 1) and Er Sterbe, Doch Er Soll Erst Wissen (Act 2). Quartet with members of Berlin State Opera Orchestra conducted by Fritz Zweig. 1-12" disc (V-DB4417). \$2.

These two quartets from Beethoven's *Fidelio* are real additions to recorded music. As so little of this opera is available on discs, they are doubly welcome. The German H. M. V. (Electrola) company is to be congratulated for its choice of artists and for the magnificent recording. Certainly no collection of Beethoven records should be without this very important item.

The first letters in the record number indicate the manufacturer: B—Brunswick, C—Columbia, O—Odeon, PA—Parlophone, PD—Polydor, T—Telefunken, and V—Victor.



The New Records

A BULLETIN FOR THOSE INTERESTED IN RECORDED MUSIC

Issued monthly by

H. ROYER SMITH COMPANY

"The World's Record Shop"

10TH & WALNUT STREETS - - - PHILADELPHIA, PA., U. S. A.

VOL. 1. NO. 8

OCTOBER 1933

By mail to any address
25c. per year

THE Sibelius Society announces its second album, which will contain the distinguished Finnish composer's Symphony No. 3 in C Major and Symphony No. 7 in C Major. The former played by the London Symphony Orchestra under Robert Kajanus and the latter by the B.B.C. Symphony Orchestra under Serge Koussevitsky. It was planned to have Professor Kajanus, who was selected by Sibelius, direct both of these symphonies but unfortunately he died before the *Seventh* was recorded. We feel that the Society's choice of the eminent conductor of the Boston Symphony to take the place of Kajanus was an excellent one. Koussevitsky has always been extremely sympathetic to the music of Sibelius and should give a particularly fine reading. Reports from England indicate that these records are well up to the standard set by the first album, and so we do not hesitate to recommend them to our readers. This album contains seven 12-inch records. Price \$14. The publishers of this bulletin have been authorized by the Society to accept subscriptions for this set of records. All those who are interested should forward their subscriptions without delay.

R C A Victor's Educational Catalogue has been out of print for some time and it was freely rumored that there would be no more editions. This rumor proves to be without foundation for today we received from the Educational Division of Victor a copy of the new fifteenth edition, which bears the title, "Ready Reference Classification of Victor Records." This new edition has been carefully revised and enlarged by the addition of the new records which have been issued since the last edition. It is substantially bound in heavy

paper and contains 240 pages. It is divided into four parts: the first part contains records graded from the Primary Grades to and including College; part two consists of lists of records for use in Music Appreciation; part three lists records of music which may be correlated with other subjects, such as History, Geography, Literature, etc.; and part four contains a tabulation of composers and a full index of all records mentioned in the entire catalogue. This quite comprehensive publication will be of inestimable value to all those who are teaching music regardless of whether it be in the kindergarten or the university. The price of this catalogue is 25c postpaid and may be secured from any dealer in Victor products.

An interesting set of records came to our attention the other day. Peter Latham's lecture on The Leading Motives of Wagner's "Ring" with piano illustrations of the various motives will be found on three 12-inch discs issued by the International Educational Society of London. The price of the set is \$6. Mr. Latham in a little leaflet that accompanies these records states that he does not claim to say anything new about *The Ring* but intends these discs for those who regard the great cycle with admiration and affection and who would welcome a lead or two toward its fuller understanding. There is no similarity between Mr. Latham's records and the set of two records released by Victor, on which you will find the various themes announced by a number corresponding to the number in the booklet which accompanies them, following which announcement they are played by an orchestra. The present set is a verbal exposition of the themes with the piano merely used to illustrate

them, and as the themes are not given in any special order the records are of no value for quick reference. The Victor set is primarily designed just for that purpose. We found Mr. Latham's lecture quite illuminating and we expect to enjoy it further as we have time to go over the records again and again. Very likely a goodly number of our readers will wish to add this set to their collection of Wagneriana. They may be secured from any dealer who specializes in importing records.

ORCHESTRA



Brahms: Symphony No. 4 in E Minor Op. 98. Philadelphia Orchestra conducted by Leopold Stokowski. 5-12" discs (V-7825 to V-7829) in album. Victor Set M-185. \$10.

The Philadelphia Orchestra completes its series of Brahms symphonies with this superb recording of the *Fourth*—a worthy companion of the first three which have been so deservedly popular with lovers of fine records everywhere. It has been exactly three years since Stokowski has given us a Brahms symphony — the *Second* was released in October 1930—and during all of that time there has been an ever-growing demand for his version of this great work. The performance and recording are such that we are sure that this set will be considered one of the outstanding items of 1933. It far overshadows the two previous recordings of this symphony—the early Victor recording directed by Abendroth and Max Fiedler's Polydor recording which was repressed by Brunswick in 1931.

Corelli: Gigue and Badinerie. Madrid Symphony Orchestra conducted by Arbos. One side and **Mozart: Nozze di Figaro**—Overture. Symphony Orchestra conducted by Bruno Walter. 1-12" disc (C-68133D). \$1.

Auber: La Muette de Portici—Overture. Milan Symphony Orchestra conducted by Molajoli. 1-12" disc (C-50368D). \$1.

Here are some old friends whose acquaintance we made several years ago when the imported records arrived from abroad. We are particularly glad to meet again the little Corelli pieces—charming music beautifully played. Both of these discs are welcome additions to the Columbia Royal Blue Catalogue—the performances are excellent and the recording in each case compares quite favorably with the best of today. At their modest price they are real "buys."

Ketelbey: Wedgewood Blue and In The Moonlight. London Palladium Orchestra conducted by Richard Crean. 1-12" disc (V-36090). \$1.25.

Admirers of the prolific Ketelbey will not be disappointed in this record. It is just what they will expect it to be. It is "duck soup" for this large

cinema orchestra and they certainly "lick their chops" over these pretentious trifles.

d'Indy: Istar—Variations Symphoniques. Orchestra of the Paris Conservatory conducted by Piero Coppola. Three sides and **Grainger: Molly on the Shore.** Philadelphia Chamber String Simphonietta conducted by Sevitzyky. 2-12" discs (V-11559 and V-11560). \$1.50 each.

The domestic Victor catalogue is to be enriched this month with the addition of this d'Indy item which was so enthusiastically acclaimed when the imported records were made available early last Spring. An annotation on this work was published in the March 1933 issue of this bulletin. The fourth side of the imported discs was given to Chabrier's *Joyeuse Marche*, which seems to us a more appropriate coupling than the Simphonietta's recording of *Molly on the Shore*, excellent as it is. The recording will be found to be eminently satisfactory throughout.

Handel: Concerto Grosso in D Major. Kölner Kammer-Orchester conducted by Hermann Abendroth. 1-10" disc (0-011833). \$1.25.

Only too seldom do charming little records like this one come to the reviewer's studio. Professor Abendroth has selected just the proper group of players to make this recording. They give one the impression that they are really enjoying playing this lively music. The recording will be found to be excellent.

Wagner: Parsifal—Good Friday Music. B.B.C. Symphony Orchestra conducted by Adrian Boult. 1-12" disc (V-DB1677). \$2.

Perhaps we expected too much from this disc when we played it today, after having read in the June issue of *The Gramophone* that, "It is a great performance, and little if at all short of the best recordings." In any case, Dr. Boult's reading of this stirring music left us quite cold, and while the recording is entirely satisfactory we cannot see that it is in any way outstanding. We checked over several reviews in English periodicals and this record was universally acclaimed over there—perhaps we're wrong. It is not a Muck nor a Toscanini reading we can promise you that.

Sibelius: Finlandia. One side and **Sibelius: The Swan of Tuonela.** Philadelphia Orchestra conducted by Leopold Stokowski. 1-12" long-playing disc (V-L11656). \$3.

Each month Victor selects an item from its catalogue and arranges it for use on instruments adapted for long-playing records. The Victor engineers have become so skillful in the dubbing process, that in all recent releases of this kind the 33 1/3 r.p.m. discs have been just as satisfactory as the standard originals. This particularly popular recording of the Philadelphia Orchestra is no exception, and will doubtless be welcomed by all those who use the "long-players."

Haydn: Symphony No. 100 in G Major (Military). Odeon Symphony Orchestra conducted by Hans Knappertsbusch. 4-10" discs (0-011848 to 0-011851). \$1.25 each.

For those of us who have been watching the progress of recorded music during the last twenty years this Odeon set of Haydn's Military Symphony will have a peculiar charm. It will recall one of the first symphonic records to be recorded in America. It was a twelve-inch Victor and contained the first two movements of this work, one on each side, played by the Victor Concert Orchestra. This disc was issued in about 1914. Perhaps someone wrote in and called attention to the fact that only half of the symphony had been recorded, for about a year or so later another record appeared with the remaining two movements. There is probably a very good story as to why this symphony was chosen for recording; perhaps the name "Military" appealed to the Recording Director and he thought that with that title it should have some action in it, or perchance he searched through the library of scores until he found a symphony whose movements were all of about equal length so that they would fit nicely on one side of a twelve incher.

As a matter of fact, we haven't any idea why Odeon chose it for recording at this time. Except as an example of early symphonic writing, we can see no excuse for this recording. The Odeon Symphony Orchestra, although it boasts of having over fifty players, sounds pretty weak compared with the symphony orchestras that are now recording for the various companies. The recording itself is just fair.

Rossini: La Scala di Seta—Overture. Part I. One side and (a) **Rossini: La Scala di Seta—Overture.** Part II; (b) **Handel: Solomon—Arrival of the Queen of Sheba.** London Philharmonic Orchestra conducted by Sir Thomas Beecham. 1-12" disc (C-LX255). \$2.

Why Sir Thomas chose to waste his efforts on this trite overture to Rossini's unsuccessful one act opera-buffa we haven't the slightest idea. The Handel fragment on side two is quite worth recording. Technically this disc is first class.

Kreisler: Sissy-Potpourri. Orchestra of the Theatre of Vienna conducted by Paulik. 1-10" disc (V-BA358). \$1.25.

This disc contains vocal and instrumental selections from Fritz Kreisler's operetta which received a rather lukewarm reception when it was produced in Vienna about a year ago. Although the music shows no originality, it is pleasant enough to listen to, if you are in the mood for sweet sentimental waltzes. The recording is okeh. Two vocal numbers from Sissy will be found listed under "Vocal."

CONCERTO



Beethoven: Concerto No. 4 in G Major, Op. 58. Artur Schnabel (Piano) and the London Philharmonic Orchestra conducted by Dr. Malcolm Sargeant 4-12" discs (V-DB1886 to V-DB1889) in album. \$8.

Another recording triumph for Artur Schnabel! Following the marvellous recordings of the *First* and the *Fifth* (Emperor), we now have the *Fourth*—certainly next to the "Emperor" in popularity with the general musical public and first in the esteem of many sound musicians. We have praised the Beethoven recordings by Schnabel so often and so highly that we think that we can convey to you our opinion of this set by merely stating that it is just as fine a performance as any he has given previously. The same high recording standards are maintained.

Lalo: Concerto in D Minor for Violoncello and Orchestra. Maurice Marechal (Cello) with symphony orchestra conducted by Gaubert. 3-12" discs (C-68128D to C-68130D) in album. Columbia Set No. 185. \$3.50.

We have played the imported records of this set a number of times since they arrived in April of this year and every time with greater and greater enjoyment. Our high opinion of this album has been strengthened by the favorable comments of those in whose judgment we rely, and so we do not hesitate to particularly commend it to the attention of our readers. Marechal develops a beautiful singing tone and gives a performance that is well above par. Gaubert, as always, in concerted numbers, produces an accompaniment that is artistic in the extreme. If Lalo's music appeals to you, you may have many hours of rare enjoyment with this album set. You will find the recording entirely satisfactory.

Bach: Concerto in E Major. Mischa Elman (Violin) with orchestra conducted by John Barbirolli. Five sides and **Bach: Prelude in E Major.** Mischa Elman (Violin). 3-12" discs (V-DB1871 to V-DB1873). \$2 each.

Mischa Elman follows up his highly successful recording of Vivaldi's *Concerto in G Minor*, which was noted in this place last month, with an equally fine performance of the Bach *Concerto in E Major*. The small orchestra, which is quite appropriate for this recording, is skillfully handled by Mr. Barbirolli. If you found the Vivaldi discs interesting you will wish to investigate this item also. The recording is not outstanding but entirely adequate.

CHAMBER MUSIC



Bloch: Quintet for Piano and Strings. Alfredo Casella (Piano) and the Pro Arte Quartet. 4-12" discs (V-DB1882 to V-DB1885) in album. \$8.

H.M.V. we salute you! In our opinion you have just issued one of the most important sets that any manufacturer has so far made available. Without question the most important addition to recorded modern chamber music. You have selected from the works of Ernest Bloch, who, except for the recording of his *Concerto Grosso* by the Philadelphia Chamber String Simfonietta, has been pretty generally ignored by the recorders, that which David Ewen is pleased to call, "... one of the most beautiful musical creations of our time." And you have used rare good judgment in securing the services of the distinguished Italian pianist Alfredo Casella and the Pro Arte Quartet—we know of no combination of artists who would be more in sympathy with this music. The superb performance they give convincingly indicates this. And certainly your recording engineers may be justly proud of their job from a technical standpoint. May the substantial appreciation of music lovers everywhere attend your effort.

Debussy: Quartet in G Minor, Op. 10. Seven sides and **Glazounov: Interludium in Modo Antico** (No. 3 of Five Novellettes, Op. 15). Pro Arte Quartet. 4-12" discs (V-7835 to V-7838) in album. Victor set M-186. \$8.

As we were about to put on the first record from this album we instinctively reached for the only other set of this work which is generally available—the Lener version which was issued by Columbia four or five years ago. The Quartet is a favorite of ours, and while we have played the Columbia set many times we have never been quite satisfied with it, and we were very anxious to see if this new recording would be more to our liking. After careful comparison we can say unequivocally that it is. The Pro Arte Quartet has done a beautiful piece of work here and those who have been waiting for an entirely competent performance from this Quartet need wait no longer. The recording itself is of the very best.

Mozart: Quartet in C Major, K. 465. Budapest String Quartet. 3-12" discs (V-DB1863 to V-DB1865). \$2 each.

This quartet, due to the strange and daring harmony of its brief opening Adagio, was greeted with a storm of protest everywhere. The musical public of Mozart's time just could not understand this new departure, and copies of it were returned to the publishers with the statement that it was full of errors. Gradually however it has been understood and today it is considered the finest of the six which Mozart dedicated to Papa Haydn, for the reason,

as he said, "I consider it my duty. It was from Haydn that I learned to write quartets."

We have here an exceptionally fine recording of this quartet, much superior in every way to the previous records by the Deman String Quartet and the Capets. The reviewer in *The Musical Record* is justly enthusiastic when he says, "The performance, ... is everything that it should be—beautifully poised and perfectly realized. The artists show that vigor and delicacy are by no means irreconcilable, and they play with refreshing ease and skill." We have never heard a better recording of a string quartet.

Handel: Sonata XI. Carl Dolmetsch (Treble Recorder), Millicent Dolmetsch (Viola da Gamba) and Rudolph Dolmetsch (Harpichord). 1-10" disc (C-DB1115). \$1.

One of the most attractive discs in Columbia's series of recordings of the Dolmetsch group, illustrative of the chamber music instruments of the Middle Ages. Well recorded and quite interesting.

VIOLIN



Léonard: Scenes Humoristiques. 1. Rooster and Hens; 2. Cat and Mouse. Robert Krettly (Violin) with String Quartet accompaniment. 1-10" disc (C-2792D). \$75c.

We presume these bits of program music for the violin, with the crowing of the rooster, the mewing of the cat and the squeaking of the frightened mouse, are the work of the eminent Belgium violinist and teacher, Hubert Léonard (1819-1890), although the list of his compositions at hand does not reveal the *Scenes Humoristiques*. As Léonard was known especially for his brilliant virtuosity, and wrote many technical studies for his instrument, it is pretty safe to assume that he composed and used these little show pieces to amuse his audiences and to thrill them with his skill in performing these tricky little numbers. Krettly does this to perfection on this disc. The recording is highly satisfactory.

Bach: Sonata No. 5 in C Major. (Unaccompanied).

Yehudi Menuhin (Violin). 3-12" discs (V-7615 to V-7617) in album. Victor set M-148. \$6.50.

Master Menuhin's recording of Bach's *Sonata No. 5 in C Major* is added this month to Victor's catalogue of Masterpiece Sets. It is the fifth in Bach's group of six sonatas for solo violin. It is perhaps the least lyrical of the set but in no way the least interesting. With its most unique first movement, consisting of two notes, this sonata is a particularly beautiful example of the craftsmanship of the great composer. Menuhin may lack a certain robustness of tone but aside from that he gives, in our opinion, a very fine performance. The recording which was done abroad about two years ago is well up to present standards.

PIANO



Brahms: Works for the Pianoforte. Wilhelm Backhaus (Piano). 7-12" discs (V-DB1894 to V-DB1900) in album. \$14.

- V-DB1894 Ballade in D Minor ("Edward"), Op. 10, No. 1
- Ballade in D Major, Op. 10, No. 2
- V-DB1895 Scherzo in E Flat Minor, Op. 4
- V-DB1896 Waltzes, Op. 39, No. 1 in B—No. 2 in E—No. 15 in A Flat
- Hungarian Dances. No. 2 in D minor—No. 7 in A Major
- V-DB1897 Ballade in G Minor, Op. 118, No. 3
- (a) Intermezzo in A Minor, Op. 76, No. 7
- (b) Capriccio in C, Op. 76, No. 8
- V-DB1898 (a) Intermezzo in F Minor, Op. 118, No. 4
- (b) Romance in F, Op. 118, No. 5
- Intermezzo in E Flat Minor, Op. 118, No. 6
- V-DB1899 Rhapsody in B Minor, Op. 79, No. 1
- V-DB1900 Rhapsody in G Minor, Op. 79, No. 2
- (a) Intermezzo in A Minor, Op. 118, No. 1
- (b) Intermezzo in A, Op. 118, No. 2

For the most part the pieces selected for this Brahms Centenary Album are not otherwise available in the present catalogues, and if this were the only reason, it would be sufficient cause for rejoicing, for while we have numerous records of Brahms chamber, orchestral and vocal music, the pianoforte works of the great composer have been singularly neglected. This is, however, by no means the only reason that we should congratulate H.M.V. upon the release of this album—their recording engineers have taken great pains to give us as fine a reproduction of the piano as we have heard, and Herr Backhaus has given us unstintingly of his talents in the various performances that make up this excellent set. If perchance the necessary fourteen dollars is not at hand at present you may purchase any of these records separately at two dollars each.

Liszt: Venezia e Napoli—Tarantella. Karol Szreter (Piano) with symphony orchestra. 1-10" disc (0-011832). \$1.25.

Here is one of the last examples of the art of Karol Szreter, the young Polish pianist who died in Berlin during March of this year. From his former recordings we have learned to respect his talents and to feel that a very great artist was in the making. Probably he would not have picked this showy music of Liszt's for his swan song, although it does show his impeccable technique to some advantage.

Chopin: Scherzo No. 1 in B Minor, Op. 20; Scherzo No. 2 in B Flat Minor, Op. 31; Scherzo No. 3 in C Sharp Minor, Op. 39; Scherzo No. 4 in E Major, Op. 54. Arthur Rubinstein (Piano). 4-12" discs (V-DB1915 to V-DB1918). \$2 each.

The selection of Arthur Rubinstein to record these Chopin Scherzi is indeed a very excellent choice as you will discover when you play them. They require just that verve and brilliance for which this great pianist is noted. Two of these compositions are new to the wax—a search of the catalogues fails to reveal any previous recordings of either Opus 20 or Opus 54. We know of no finer reproductions of piano tone than these four superb discs.

Satie: Gnossienne (From "Trois Gnossiennes"). One side and **Milhaud: Adieu** (From "L'automne"). George Copeland (Piano). 1-10" disc (V-1629). \$1.50.

George Copeland, whose album of Spanish music was such an important addition to recorded music, plays for us this month two little pieces by modern French composers. As neither of them has been recorded before, those who are interested in the work of Eric Satie and Darius Milhaud will welcome this record. Copeland seems to enjoy playing them, and the recording is of the best.

Bach: Toccata and Fugue in C Minor. Three sides and **Bach: Toccata and Fugue in E Minor—Fugue.** Marcel Maas (Piano). 2-12" discs (C-68131D and C-68132D). \$1 each.

Marcel Maas will be remembered for the very important part he played in making the Bach Sonatas for Violin and Piano, which he has recently recorded with the violinist Alfred Dubois, so universally acclaimed. This month he furthers his fame as an exponent of Bach with this very fine rendition of the *Toccata and Fugue in C Minor*. The recording here is all that could be desired. We submit, that when the directors of the various recording laboratories are at loss as to what to select for recording, that they turn to the vast number of works of the immortal Bach, for there are any number of just such interesting items as this still awaiting their attention.

OPERA



Wagner: Die Walkure—Duet, Act 2, Scene 4. Brünnhilde and Siegmund. Margarete Bäumer (Soprano) and Gotthelf Pistor (Tenor) with orchestra conducted by Weissmann. 2-12" discs (C-50369D and C-50370D). \$1. each.

These two Columbia discs cover the same ground as the last record in the first album, and the first side of the first record in the second album of the Victor *Walkure* set, and in our opinion, due to

superior recording and our preference for Bäumer and Pistor rather than Austral and Widdop, we have a far superior version on these Royal Blue records. The recording begins with the appearance of Brünnhilde with, *Siegmond! Sieh auf mich!* and continues through the scene wherein Brünnhilde urges Siegmund to follow her to Wotan in Walhalla—his refusal to do so—Brünnhilde recalls the decree that Siegmund shall die and promises that the Valkyrie shall protect him—and the scene ends with the approach of Hunding as Brünnhilde springs quickly away over the rocky heights. We have here a very excellent recording of this scene, and we hope that Columbia will not hesitate to make available promptly any subsequent Wagnerian recordings of like quality that may appear in Europe.

VOCAL



Dix: The Trumpeter. One side and **D'Hardelot: My Message.** John Charles Thomas (Baritone) with piano accompaniment by Will Garroway. 1-10" disc (V-1631). \$1.50.

Carpenter: When I Bring To You Colour'd Toys and Light, My Light. (Both from "Gitanjali".) Rose Bampton (Contralto) with piano accompaniment by Wilfred Pelletier. 1-10" disc (V-1628). \$1.50.

Of these two vocal records by Victor this month, the John Charles Thomas disc holds little interest for us. His selections are probably very popular with concert and radio audiences, but we doubt if many collectors will wish to preserve them in their record libraries. Miss Bampton chooses very much more interesting pieces when she turns to John Alden Carpenter's musical settings of two of the poems from Rabindranath Tagore's *Gitanjali*. Mr. Carpenter seems to catch the spirit of the mystic philosophy of the distinguished Indian poet, and as Miss Bampton in her interpretation is fully sensitive to the Oriental warmth of color so necessary in a proper rendition of these seemingly simple but really very difficult little songs, we have quite an unusual record of exceeding charm. Mr. Pelletier's sympathetic accompaniment should not go by without a word of commendation. The recording is first class.

Kreisler: Sissy—Ich Wär' So Gern Einmal Verliebt. Maria Tauber-Proske (Soprano) with orchestra. One side and **Sissy—Ein Stilles Glück.** Heinrich Friedl (Tenor) with orchestra. 1-10" disc (V-BA359). \$1.25.

Here are two of the best vocal numbers from Fritz Kreisler's *Sissy*. A medley of selections from this operetta will be found under "Orchestra." The recording is adequate.

CHORAL



Liturgical Music of the Catholic Church. The Choir of the Sistine Chapel, Rome, under the direction of Mgr. Lorenzo Perosi and conducted by Mgr. Antonio Rella. 4-12" discs (V-7811 to V-7814) in album. Victor set M-182. \$8.

V-7811 Perosi: Tu Es Petrus
Perosi: Benedictus

V-7812 Palestrina: Motetto-Sicut Cervus
Arcadelt: Ave Maria

V-7813 Palestrina: Offertorium Super Flumina
Palestrina: Improperia

V-7814 Vittoria: Tenebrae
Anerio: Introitus from "Missa pro Defunctis"

If there is any doubt in your mind as to the great cultural force of phonograph records in the musical life of people everywhere, you have but to consider this album of recordings of the Sistine Choir, and you will quickly realize that you are having a musical experience that could come to you in no other way, unless perchance you could visit the Chapel itself. Since the sixth century this great Schola Cantorum has not left Rome, and its history, it might be said, is the history of Roman Catholic Church music. The present director, Mgr. Perosi, who is represented in this album with two of his own compositions, has held this position since 1898 and his assistant, Mgr. Rella, who conducts these records, has been associated with the choir for a great number of years. In this unusual album we have examples of the work of a few of the great church musicians who have been identified with the choir at various times down through the ages. Of course, these discs, which have been approved by Mgrs. Perosi and Rella, will be of especial interest to Roman Catholic priests, choirmasters and laymen, but their appeal should not stop with these limited groups. If you thrill to the singing of a choir which has been trained with infinite care and skill, you cannot but be profoundly impressed with the earnestness, simplicity and incomparable dignity of this group, and it will be well worth your while to investigate this set of records. The recording engineers seemed to realize the importance of their task, with result that we have universally fine recording throughout the set. The records may be purchased separately at \$2 each.

The first letters in the record number indicate the manufacturer: B—Brunswick, C—Columbia, O—Odeon, PA—Parlophone, PD—Polydor, T—Telefunken, and V—Victor.



The New Records

A BULLETIN FOR THOSE INTERESTED IN RECORDED MUSIC

Issued monthly by

H. ROYER SMITH COMPANY

"The World's Record Shop"

10TH & WALNUT STREETS - - - PHILADELPHIA, PA., U. S. A.

VOL. 1. NO. 9

NOVEMBER 1933

By mail to any address
25c. per year

THIS little publication can only hope to assist its readers in the selection of the records which they wish to add to their libraries by giving them the opinions of its reviewers. Granted that these gentlemen are honest and intelligent, the annotations are at best only the opinions of a very small group. The real test of the quality of a recording can only be gaged by its public acceptance—the number of people who will cheerfully exchange real money for it—a count of those who feel that it is so fine that, even in these times, they cannot afford to be without it. We have never known John Q. Public to make a mistake. If statistics show that a great number of a certain item has been sold, you can rest assured that the recording is of unusual quality. While it is true that Mr. Public never makes a mistake, it is also true that he quite often overlooks for one reason or another quite a few very worthy items of unquestioned quality. This conservative gentleman's appreciation is usually limited to the pieces that appear time after time on symphonic and concert programs. He has never been known to investigate the many really delightful, though less known works which are continually, through the assiduousness of certain discerning recording directors, appearing on discs. For example, he entirely missed one of the most interesting chamber music recordings of recent years, Ernest Bloch's *Quintet for Piano and Strings* played by the distinguished Italian pianist Alfredo Casella with the Pro Arte Quartet, which was announced in our October issue.

It is the aim of this little bulletin to be particularly diligent in bringing these exceptional items to the attention of its readers.

So many of our readers are continually asking us whether this item sold well or not, and whether most people seemed to like this or that recording, that it has occurred to us that it might be of general interest to list Mr. Public's selections of the previous six months. His choice may be depended upon to be those, and only those recordings, that are outstanding in both interpretation and fidelity of reproduction. We shall call this list, "Recent Outstanding Recordings" and the first list appears in this issue.

RECENT OUTSTANDING RECORDINGS

Note: *The following records have enjoyed the greatest public acceptance during the last six months.*

Bach: Brandenburg Concerto No. 5 in D Major. Cortot (Piano), Thibaud (Violin), Cortet (Flute) and Ecole Normale Chamber Orchestra, Paris. 2-12" discs (V-DB1783 and V-DB1784). \$2 each.

Bach: Concerto in D Minor. Edwin Fischer (Piano) with his Chamber Orchestra. 3-12" discs (V-DB4420 to V-DB4422). \$2 each.

Beethoven: Concerto No. 1 in C Major, Op. 15. Artur Schnabel (Piano) and the London Symphony Orchestra conducted by Malcolm Sargent. Nine sides and **Beethoven: Für Elise.** Artur Schnabel (Piano). 5-12" discs (V-7669 to V-7673) in album. Victor Set M-158. \$10.

Beethoven: Concerto No. 4 in G Major, Op. 58. Artur Schnabel (Piano) and the London Philharmonic Orchestra conducted by Dr. Malcolm Sargeant. 4-12" discs (V-DB1886 to V-DB1889) in album. \$8.

Beethoven: Concerto No. 5 in E Flat Major, Op. 73. ("Emperor"). Artur Schnabel (Piano) and London Symphony Orchestra conducted by Malcolm Sargent. 5-12" discs (V-7639 to V-7643) in album. Victor set M-155. \$10.

Brahms: Quintet in G Major, Op. 111. Budapest String Quartet and Hans Mahlke (2nd Viola). 3-12" discs (V-11553 to V-11555) in album. Victor set M-184. \$5.

ORCHESTRA



Haydn: Symphony in G Major, Op. 66, No. 2 (The "Oxford"). London Symphony Orchestra conducted by Hans Weisbach. 3-12" discs (V-11311 to V-11313) in album. Victor set M-139. \$5.

Last Autumn the imported records of this set were made available here in America, and at that time the reviewer in the October 1932 issue of *Disques* described the set in the following manner:

"The *Oxford* Symphony, though written in 1788, derives its name from the fact that Haydn selected it for the ceremonies in 1792 when Oxford, at the suggestion of Dr. Burney, conferred the degree of Mus. D. upon him. It is a delightful symphony and ought surely to be played more frequently than it is by our major symphony orchestras, which overlook many of Haydn's finest works. . . . The first two movements occupy a disc each, the last two a side of a disc each. The lovely, well-rounded introduction leads into some very fiery music. It has all the breathless leaps ahead and sudden pauses for breath that make Haydn so exhilarating. The slow movement is both charming and beautiful, with all sorts of delightful touches. The sturdy Minuet is all too short, and so is the breath-taking Finale.

"The conductor is a new name to us, but he is obviously thoroughly at home in Haydn's music, and no fault can be found with his reading of this spirited, irresistible music. The London Symphony gives a capital performance, and the recording sets forth the music with a high degree of realism."

Blumer: Heiteres Spiel für Orchester (Cheerful play for Orchestra). Berlin Philharmonic Orchestra conducted by Alois Melichar. 1-10" disc (PD-25190). \$1.25.

Theodor Blumer was born in Dresden in 1882 and his compositions, which are quite numerous, have considerable popularity throughout Germany but are practically unknown beyond its borders. His opera *Der Funfuhrtee* was quite well received when it was produced in his native city in 1911. This jolly little piece for orchestra approaches in a slight degree the humor of Strauss' *Till Eulenspiegel*. The orchestration is interesting and excellent recording adds to the charm of this little disc.

Verdi: Giovanna d'Arco—Sinfonia. Grand Symphony Orchestra of Milan conducted by Molajoli. 1-12" disc (C-GQX10680). \$2.

Of Verdi's *Giovanna d'Arco*, which was produced at La Scala in 1845, only the overture has survived. It is here recorded for the first time, and quite adequately too, under the baton of the indefatigable Molajoli. While it is clearly of Verdi's earlier period, the music is mildly inspiring in spots and the orchestration quite interesting.

Schillings-Wildenbruch: Das Hexenlied. Berlin Philharmonic Orchestra conducted by Dr. Max von Schillings. Dr. Ludwig Wüllner, Reader. 3-12" discs (PD-67047 to PD-67049). \$1.50 each.

Das Hexenlied (The Witches Song), a poem by the distinguished German dramatist and novelist, Ernest von Wildenbruch, has been given a musical setting by Max von Schillings, and was recorded under his direction shortly before the great musical director's death a few months ago. The reader is the well known German actor, Dr. Ludwig Wüllner. This type of dramatic reading with music is very popular throughout Europe, but in America it is practically unknown. For those who understand German we imagine this set of records will have a very genuine appeal, and for students of that language here is an example of perfect pronunciation and diction. The recording is of the best and every word that Dr. Wüllner speaks may be easily heard and understood.

Schreker: Kleine Suite für Kammerorchester. Berlin Philharmonic Orchestra conducted by Franz Schreker. 2-10" discs (PD-24972 and PD-24973). \$1.25 each.

Except for the Polydor recording of *The Birthday of the Infanta*, which was issued several years ago, this thoroughly modern German composer has been consistently avoided by the recording companies. Franz Schreker does not deserve this neglect, for certainly with Hindemith he stands at the head of the modern German school of musical thought. This recent composition, which he conducts for us himself, with its rich sensuous melodies and somewhat fantastic polyphony, is full of interest for all those who find the modern idiom alluring. It is worth investigating, and repeated playings will reveal music of a distinctly high order. The usual accurate Polydor recording prevails.

Mozart: Minuet. London Symphony Orchestra conducted by Blech. One side and **Mozart: Three Country-Dances.** Berlin Philharmonic Orchestra conducted by Blech. 1-12" disc (V-DB1714). \$2.

Dr. Blech's reading of these charming Mozart dances will be keenly appreciated by all those who find the sparkle of this delicate music exhilarating. The recording is first-class.

Richard Strauss: Schlagobers — Schlagoberswalzer and Einzug der Prinzessin Pralinée, Marsch. Berlin Philharmonic Orchestra conducted by Alois Melichar. 1-12" disc (PD-27300). \$1.50.

Herr Melichar gives us an adequate performance of *The Whipped Cream Waltz* and the *Entry of the Princess Pralinée* from the ballet *Schlagobers* (Whipped Cream). This is not particularly exciting music, and it is very difficult to believe that this is the work of the man who gave us the mighty *Tod und Verklärung* and the intensely thrilling *Elektra*. The recording is entirely satisfactory.

Stravinsky: Suite No. 2 pour Petit Orchestre.

Orchestra of the Concerts Colonne, Paris, conducted by Pierné. 1-12" disc (C-68141D). \$1.50.

Columbia adds humor to its catalogue this month with this recording of Stravinsky's musical joke. Originally the composer wrote it for piano—three hands—the third hand using only two fingers. Later he arranged it for small orchestra, which permitted a fuller development of the humor, with the country fiddler sawing away out of tune and off key, and the German street band with its squeaky clarinet and the umpah, umpah of the old tuba. The recording which was made by French Odeon several years ago is quite realistic, and those who relish a bit of musical humor once in a while will find this disc quite amusing.

Lulli—R. Charpentier: Monsieur de Pourceaugnac

—Prologue Musical and Divertissement Final.

Orchestra conducted by M. Raymond Charpentier. 1-12" disc (V-L955). \$1.75.

Of the many ballets which Lulli composed in collaboration with Molière, *Monsieur de Pourceaugnac* was selected by the Comédie-Française for its celebration of the tri-centenary of the birth of Molière in 1922. M. Charpentier, who conducts the orchestra for this recording, was charged with the task of arranging the music for this performance. Human nature has not changed very much, for it is very likely that you will find this lively music attractive, and that as you listen, you will feel the urge to "trip the light fantastic" as did the members of the court of Louis XIV over two hundred years ago. You will find the recording satisfactory.

Handel—Arr. Beecham: The Origin of Design.

Suite de Ballet. London Philharmonic Orchestra conducted by Sir Thomas Beecham. 1-12" disc (C-LX224). \$2.

We enjoyed listening to this record. Here is bright, cheerful, sprightly music of Handel's, which Sir Thomas arranged for the ballet *The Origin of Design*. This ballet was given in London last year with quite some success. You will enjoy this music, too. We have never heard finer orchestral recording.

Beethoven: Symphony No. 3 in E Flat Major, Op. 55. New York Philharmonic-Symphony Orchestra conducted by Willem Mengelberg. 3-12" long-playing discs (V-L11659 to V-L11661) and 1-12" single-faced long-playing disc (V-L11662S) in album. Victor set LM-115. \$10.50.

When the standard recording of this set was released by Victor in January 1932 it was pretty generally damned with faint praise. The recording from a technical standpoint was considered quite fine, but it was the consensus of opinion that Mengelberg gave a pretty dull reading of this inspiring music. The dubbing has been very skillfully done, and if you use long-playing records, it might be well to hear this set. Perhaps Mengelberg's quite orthodox performance will appeal to you.

Brahms: Symphony No. 4 in E Minor, Op. 98.

Philadelphia Orchestra conducted by Leopold Stokowski. 2-12" long-playing discs (V-L11654 and V-L1165) and 1-12" single-faced long-playing disc (V-L11655S) in album. Victor set LM-185. \$7.50.

Stokowski's version of Brahms's *Fourth*, which was noted in this place last month, is now available on long-playing records. Those who have instruments that will properly play 33⅓ r.p.m. records will find that the "long-players" will sound just as fine on their phonographs as the standard records.

Mozart: Six German Dances (K. V. 509).

Berlin Grand Symphony Orchestra conducted by Knappertsbusch. 1-10" disc (PA-R1561). \$1.25.

Mozart: Six German Dances (K. V. 600).

Berlin Grand Symphony Orchestra conducted by Knappertsbusch. 1-10" disc (PA-R1562). \$1.25.

Köchel's catalogue lists 23 sets of dances for orchestra, most of which were written during Mozart's Viennese period for performance at court balls. These two little discs recorded in Germany contain two sets of six each. Of the twelve dances three of them have been previously recorded by Polydor (K. 509 No. 6; K. 600 Nos. 4 and 5) and are included with several other of the dances on its records Nos. PD66729 and PD66730. Herr Knappertsbusch gives us a very sprightly performance of this happy music and the recording is excellent.

Prokofieff: The Love of the Three Oranges, Op. 33a.

Five sides and Chout-Ballet—Danse Finale, Op. 21, No. 12. Orchestra of the Concerts Poulet conducted by Gaston Poulet. 3-12" discs (PA-E11233 to PA-E11235). \$2 each.

From the opera of the same name, which was produced in Chicago in 1921, Prokofieff has arranged this suite. The music does not adapt itself to such an arrangement and so the suite becomes a series of instrumental excerpts. From the modern point of view, here is some very interesting music and those who are attracted by this school of composition will welcome this set. The first record contains *Les Ridicules* and *Scène Infernale*; the second, *Marche, Scherzo* and *Le Prince et la Princesse*; the last, *La Fuite*. On the reverse side of the last record will be found the same composer's *Danse Finale* from his unsuccessful ballet *Chout*. The recording is average.

Becce: Serenata Siciliana.

One side and Rachmaninoff: *Prelude in C Sharp Minor*. Dajos Bela Orchestra. 1-12" disc (C-50372D). \$1.

Kalman—arr. Ischpold & Dostal: Countess Maritza

—Selection. Marek Weber and his Orchestra. 1-12" disc (V-36094). \$1.25.

Upon these two discs we have very pleasant "dinner music" served a la Dajos Bela and a la Marek Weber. You may take your choice—you will find either or both very tasty.

Rimsky-Korsakow: The Snow Maiden—Dance of the Tumblers. One side and **Ivan the Terrible**—Storm music. London Symphony Orchestra conducted by Coates. 1-12" disc (V-11454). \$1.50.

Richard Strauss: Intermezzo—Waltz. Vienna Philharmonic Orchestra conducted by Karl Alwin. 1-12" disc (V-11430). \$1.50.

Coates gives us a vigorous performance of this vivacious music of Rimsky-Korsakow. It is just the sort of music that he does so superlatively well, and on this disc he quite lives up to his reputation. . . . There is nothing particularly exciting about Karl Alwin's recording of the Waltz from Strauss' *Intermezzo*. It is a nice smooth performance of this music, which is pleasing enough in its way. The recording on both of these records is of the very best.

CONCERTO



Roy Harris: Concerto Op. 2. Harry Cumpson (Piano), Aaron Gorodner (Clarinet) and Aeolian String Quartet. Five sides and **Debussy: Cloches à Travers les Feuilles.** Harry Cumpson (Piano). 3-12" discs (C-68138D to C-68140D) in album. Columbia Modern Music Set 6. \$4.50.

Roy Harris was born in Lincoln County, Oklahoma, February 12, 1898. When he was five years old his family moved to Southern California, where he received his elementary schooling and his early musical education; later he attended the University of California. In 1926 he went to Paris, where he worked with Nadia Boulanger, receiving a Guggenheim Fellowship in 1928-9. He has now been appointed to a Composer's Fellowship by the Music and Arts Association of the City of Pasadena. His most important works are the piano sonata (1928), symphony (1928-9), string quartet (1929), concerto for piano, clarinet, and strings (1928-31), sextet for woodwinds (1931) and toccato for orchestra (1931). The piano sonata was published in 1931, the rest, as far as we have been able to learn, are still in manuscript.

The sample set of these records reached our desk on the morning that this little publication goes to the printers, which made it possible for us to play it through but once. It is not the sort of work that one can judge with any degree of accuracy without at least several hearings, spread over a reasonable period of time. For those who are interested, there will be found in the January 1932 issue of *The Musical Quarterly* a very fine appreciation of this young genius by Arthur Farwell, with whom Harris studied before going to Boulanger in Paris. Some slight impression of the work of this truly American composer, and of the piece which has been so felicitously recorded, may be gained by the following quotations from Mr. Farwell's article:

"But in the music of Harris, for all its emotional drive and energy, for all its shadowy tints of mood, we feel that an immense intellect as well, is at work, devising systems that seem beyond our power to grasp—we seize upon comprehensible points only to be cast the next moment upon the rocks of the incomprehensible. We grasp his rhythm, to lose his melody; we compass his melody, to be outrun by his harmony. . . . He gives us not merely too much, but much too much to digest at one sitting. . . . the concerto for piano, clarinet, and strings, gives rise to a quiet and compelling wistfulness, an elusive charm, which finds no parallel in modern music, perhaps not in any music. Such movements are of searching and haunting loveliness, overlaid with a sense of the ineffable. If there is such a thing as fourth-dimensional music, this is it."

This is the first time for a very long while that a work of this importance has been recorded in the studio of the domestic Columbia Company in New York City. If this may be taken as a specimen of the craftsmanship that this studio is capable of producing, let us hope that this is just the first of a number of such fine examples of the art of recording. Perhaps this same group of artists will play for us other works of modern, preferably American, composers.

Beethoven: Concerto No. 3 in C Minor, Op. 37.

Artur Schnabel (Piano) and the London Philharmonic Orchestra conducted by Dr. Malcolm Sargent. Nine sides and **Beethoven: Rondo in C Major, Op. 51, No. 1.** Artur Schnabel (Piano). 5-12" discs (V-DB1940 to V-DB1944) in album. \$10.

Artur Schnabel, the magnificent, marches forward adding triumph after triumph to his recorded repertory. This month his recording of Beethoven's Third Piano Concerto, which added to his previous recordings of the First, Fourth and Fifth, leaves only the Second to complete the list. When the First was released, H. M. V. promised that Schnabel would record the whole five and so we presume that the Second will be announced shortly. This set of the Third should be doubly welcome. In the first place, for some unknown reason, it is seldom played in concert and therefore those who love this work have few opportunities of hearing it, and in the second place the previous recording of it by Mark Hambourg was quite unsatisfactory. Critics both in America and Europe are unanimous in according this latest recording of Schnabel the highest praise.

Beethoven: Concerto No. 4 in G Major, Op. 58.

Artur Schnabel (Piano) and the London Philharmonic Orchestra conducted by Dr. Malcolm Sargent. 4-12" discs (V-7661 to V-7664) in album. Victor set M-156. \$8.

This will be welcome news to those who failed to get their orders in time to secure an imported set of this marvelous recording of Beethoven's Fourth Concerto, which was announced in this bulletin last month. The supply of this item, which the importers brought from England, was almost immediately exhausted, and many collectors were faced with the prospect of waiting several weeks until more sets could be brought from abroad. This delay will not be necessary, for Victor announces it on the domestic list for release November first. This recording has been so universally acclaimed that we feel it is entirely unnecessary for us to say anything further about it, other than it is available at your local dealer's shop.

CHAMBER MUSIC



Bach: Sonata No. 4 in C Minor for Violin and Piano. Four sides and **Bach: Sonata No. 6 in G Major for Violin and Piano.** Four sides. Alfred Dubois (Violin) and Marcel Maas (Piano). 4-12" discs (C-68134D to C-68137D) in album. Columbia set No. 186. \$6.

These two Bach sonatas were reviewed in recent issues of this publication from the imported recordings—No. 4 in the April number and No. 6 in the June number. Repeated playings of the glorious music have only caused us to revere it more deeply, and to confirm our first impressions, that we have here some really fine interpretations of Bach excellently recorded.

OPERA



Donizetti: Don Pasquale (Complete recording).

In Italian. Soloists and members of La Scala Chorus and Orchestra, Milan, conducted by Carlo Sabajno. 15-12" discs (V-11563 to V-11577) in album. \$22.50.

Certainly lovers of Italian opera, and their number must be legion judging from the patronage which the various popular price opera companies are enjoying throughout the country, cannot complain that they have been neglected by the recording companies. Practically every popular Italian opera has been recorded in complete form by the company at La Scala, Milan. And as a whole, we would say that they are very worthy recordings both from the standpoint of the quality of the music and the faithfulness of the reproduction. *Don Pasquale*, which Victor releases this month, is among the very best. The cast, headed by Tito Schipa, is well above average and the recording is certainly as fine, and perhaps a shade more realistic, than any that these ambitious Italian recorders have given us.

Weber: Der Freischütz — *Wie nahte mir der Schlummer.* Lotte Lehmann (Soprano) with orchestra conducted by Manfred Gurlitt. 1-12" disc (C-G9060M). \$1.50.

From the now discontinued domestic Odeon catalogue Columbia have rescued this very lovely recording by Lotte Lehman. This aria is popularly known as Agatha's Prayer, and while there are several recordings of it, we have always preferred this one.

VIOLIN



Sarasate: Zigeunerweisen, Op. 20. Mischa Elman (Violin) with piano accompaniment by Carroll Hollister. 1-12" disc (V-7780). \$2.

A glorious recording of perhaps the most popular solo in all violin literature! Lovers of the instrument, as well as students, will welcome this truly great performance. Elman seems just in the mood for this music, with its wide range from the deeply plaintive beginning to the gay, carefree finale, and makes the most of the opportunities the piece gives him for the display of his great virtuosity. As you listen to this record, you will probably be impressed with the importance of the accompaniment supplied by Carroll Hollister in making this the splendid performance it really is.

Ravel: Tzigane. Yehudi Menuhin (Violin) and Arthur Balsam (Piano). 1-12" disc (V-7810). \$2.

We cannot imagine a finer rendition of this show-piece than young Menuhin gives us. This record is far superior in every way to the Francesatti disc issued by Columbia in May. Whether it is twice as good is a question. It costs twice as much.

VOCAL



Wolf: Über Nacht. One side and **Franz: Im Herbst.** Richard Tauber (Tenor) with orchestra conducted by Dr. Weissmann. 1-10" disc (C-G4081M). \$1.

Schumann: Au Loin. One side and **Schubert: La Bas** (From "Die schöne Müllerin"). In French. Ninon Vallin (Soprano) with piano accompaniment. 1-10" disc (C-G4080M). \$1.

Four little selections of German *lieder*—two sung in French by Ninon Vallin, and quite exquisitely sung, we might add—and two sung in his best *lieder* style by the versatile Tauber. The Franz song interested us most for the reason that this very prolific German composer of the 19th century has been practically ignored by the recording companies.

Robert Frank (1815-92) may not have written any truly great songs, but at least he produced a great many meritorious ones. He was highly regarded by his contemporaries, Schumann, Liszt, Mendelssohn, *et al*, and if for no other reason than this, examples of his art should be included in the repertory of recorded music.

Rodriguez: La Cumparsita—Tango. One side and **Amadori: Confesión**—Tango. In Spanish. Tito Schipa (Tenor) with Orchestra. 1-10" disc (V-1633). \$1.50.

As far as we know we haven't a drop of Spanish blood in our veins and try as we would we were never quite able to master the tango, and so perhaps, this may account for the fact that this record leaves us entirely cold. Mr. Schipa seems to sing these numbers with proper spirit, the orchestral accompaniment is excellent, and the recording well up to present standards, but nevertheless and notwithstanding, we just couldn't get even a little thrill from either side of this disc.

Wolf: Der Schreckenberger and Frühling übers Jahr. Heinrich Schlusnus (Baritone) with piano accompaniment by Franz Rupp. 1-10" disc (PD-90203). \$1.25.

Two Hugo Wolf songs sung as only Schlusnus can sing them. Now that Brunswick no longer repress the uniformly excellent Polydor recordings, those who are interested will have to depend upon those dealers who make a specialty of importing these discs. *Frühling übers Jahr* was included in the Second Album issued by the Hugo Wolf Society, but a search of the available catalogues fails to reveal another recording of *Der Schreckenberger*.

MISCELLANEOUS



Daquin—arr. Coppola: (a) *Rigaudon*; (b) *Musette et Tambourin*. One side and **Couperin**—arr. Coppola: (a) *Les Vieux Seigneurs*; (b) *Les Jeunes Seigneurs*. Mme. Roesgen-Champion (Clavecin) accompanied by Orchestra conducted by Coppola. 1-10" disc (V-K6887). \$1.25.

Mme. Roesgen-Champion plays for us in a most engaging manner several little pieces of those very interesting French contemporaries Daquin (1694-1772) and Couperin (1668-1733). Daquin is noted for his great skill upon the clavecin (harpsichord) at a very early age. It is said that he performed

acceptably before Louis XIV when he was but six years old, and in later years composed extensively for this instrument. Couperin is particularly famous, and is carefully studied by all musical historians, because of the influence his music had upon the work of the immortal Bach. This little record, in addition to the pleasure its very charming music will give, will fit nicely into any course in the history of music. The recording is quite adequate.

Godard: Idylle. One side and **Camus: Badinerie.** M. Gaston Crunelle (Flute) with piano accompaniment by M. Lucien Petitjean. 1-10" disc (V-K6918). \$1.25.

Two little numbers which are used to good advantage in displaying the virtuosity of the solo flautist of the Concerts Padeloup. They are well recorded and will be of interest particularly to students of this instrument.

Morceaux Choisis de la Comédie Française—Second Series. Artists of La Comédie Française. 7-12" discs (V-DB4879 to V-DB4884 and V-DB4871) in album. \$14.

Those students and teachers who found the first set of discs by the artists of *La Comédie Française* of such inestimable value will welcome this second set. It contains excerpts spoken by members of this famous French institution from the following works: Victor Hugo's *Hernani*, *Les Burgraves* and *Ruy Blas*; Alfred de Musset's *A quoi rêvent les jeunes filles*, *Fantasio*, *Le Chandelier*, *Il ne faut jurer de rien* and *Un caprice*; and Prosper Mérimée's *Le Carrosse du Saint-Sacrement*. Certainly no student could find anywhere finer examples of French diction, pronunciation and inflection to aid him in his mastery of the delicate shadings so necessary in the proper speaking of this subtle language. The recording is remarkably clear and natural, catching the voices with extraordinary fidelity and realism. A booklet, giving in French brief notes on the works and authors of the pieces recorded, accompanies the album. Due to the fact that this set contains but seven discs, half the number of the first set, which makes the price just half as much, it will probably enjoy an even wider sale. Many more teachers and students can afford \$14 than can afford double that sum.

The first letters in the record number indicate the manufacturer: B—Brunswick, C—Columbia, O—Odeon, PA—Parlophone, PD—Polydor, T—Telefunken, and V—Victor.



The New Records

A BULLETIN FOR THOSE INTERESTED IN RECORDED MUSIC

Issued monthly by

H. ROYER SMITH COMPANY

"The World's Record Shop"

10TH & WALNUT STREETS - - - - PHILADELPHIA, PA., U. S. A.

VOL. 1. NO. 10

DECEMBER 1933

By mail to any address
25c. per year

THE publishers of this bulletin have been authorized to accept subscriptions for two very interesting sets of records which have been just announced. The first, Schubert's charming song cycle *Die Winterreise*, sung by the distinguished German baritone, Gerhard Hüsch, whose interpretations of *lieder* have been universally acclaimed throughout Europe. The piano accompaniment is by Hanns Udo Müller. This album contains three 10-inch and six 12-inch discs. Price, \$16.50.

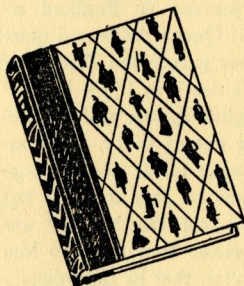
The second set is the first album of the newly formed *Bach 48 Society*, and contains the first twelve preludes and fugues played by the German pianist, Edwin Fischer, whose interpretations of Bach have found great favor with record buyers here in America. Mr. Fischer has recorded the entire forty-eight preludes and fugues, and the balance will be released from time to time under the subscription plan. Those desiring to subscribe to either or both of these sets should forward their subscriptions without delay. It is promised that the records will be available for delivery before Christmas.

They tell us that a phonograph record with a rather unattractive green label is taking the *Smart Set* of New York by storm. The fat dowagers simply explode . . . the "ladies" of Park Avenue giggle and blush . . . the female impersonators go into hysterics . . . the "old smoothies" bite their cigars in half . . . and the three Philadelphians we played it for thought the selections were from Aesop's Fables, and suggested that it should have a large sale around Christmas for the kiddies. So there you are! You can decide for yourself!

Will you explode . . . giggle and blush . . . go into hysterics . . . bite your cigar in half . . . or will you take a copy home for the children's Christmas stocking? Personally, we'll tell you the title of the record, the performer, and the price, and then we'll go home to dinner and forget all about it.

The title of this "wow-of-a-record," of which thousands of copies, or was it millions, have been sold to all the "smart people" in gay New York at \$1.50 each, is *Fiskana*. On one side Mr. Dwight Fiske, the charming gentleman who knocks them out of their chairs at the fashionable Mayfair Yacht Club with his pianologues, gives us *Clarissa, the Flea*, and on the other side, *Ida, the Wayward Sturgeon*. The record is issued by Mayfair Features, and according to the circular is "on sale at all music shops."

And speaking of Christmas — we still have available a few copies of the latest (8th edition) *Victrola Book of the Opera*, which formerly sold at \$2, at our Special Price of \$1 (by mail postpaid \$1.15). This beautiful volume, boxed, bound in cloth, contains within its 428 pages the stories of over 150 operas with hundreds of splendid illustrations. Not only is the story and dramatic action given, but aria, duet, trio, or whatever it may be, is usually noted in its proper place. An ideal gift for anyone who is interested in the opera!



ORCHESTRA



Wagner: Götterdämmerung — Siegfried's Rhine Journey; Siegfried's Death; Brunnhilde's Immolation; Closing Scene. Philadelphia Orchestra conducted by Leopold Stokowski. Brunnhilde; Agnes Davis. 5-12" discs (V-7843 to V-7847) in album. Victor set M-188. \$10. Or 2-12" long-playing discs (V-L11671 and V-L11672) and 1-12" single-faced long-playing disc (V-L11673S) in album. Victor set LM-188. \$7.50.

Since the release in June of the Stokowski recording of *Das Rheingold*, continued inquiries have been made as to when the balance of the Ring recordings would be available. We rather thought that they would be released in their proper order and were greatly surprised when Victor's list for December contained *Götterdämmerung* instead of *Die Walküre*. We have it upon excellent authority that all four have been recorded and that the missing two will be released before next Summer.

The present release is in every way comparable with the *Rheingold* set, which was so enthusiastically received by music lovers everywhere, and in addition we have the *Brunnhilde* of Agnes Davis in the *Immolation Scene*, which gives an added note of realism to that most important excerpt. Many lovers of fine records will undoubtedly find this album set in their stockings on Christmas morning, and if you find one in your stocking we are sure that you will feel you have received one of the finest sets of records of the current year. The long-playing set, which we understand was recorded simultaneously with the standard set, will be found entirely satisfactory on instruments that are capable of properly reproducing records at 33⅓ r.p.m.

Handel—arr. Harty: Water Music Suite. London Philharmonic Orchestra conducted by Sir Hamilton Harty. 2-12" discs (C-68146D and C-68147D). \$1.50 each.

Tradition has it that Handel composed this music for a water-party, which King George I was to give during a trip down the river. According to the story, Handel, upon his second journey to England attached himself to the court of Queen Anne and quite forgot to return to his former patron the Elector of Hanover. Upon the Queen's death in 1714, his former master came to the English throne and Handel quickly realized that he was out of favor. He conceived the idea of writing some music and employing a barge full of musicians to play it while the King was passing. It is said that His Majesty was so pleased with the lovely music that came to him over the smoothly flowing water, that he immediately sent for the composer, and a reconciliation was effected. Handel was given a pension double in

value of that which he had received under Queen Anne. Considering musical values, perhaps the King was a bit overgenerous, but in any case it is very pleasant music to listen to, and Sir Hamilton's arrangement for symphony orchestra is a very welcome addition to electrically recorded music. We remember the old acoustically recorded records of this work, which have since been withdrawn, and recall that they enjoyed quite a wide popularity. Columbia's smooth surface adds a great deal to the enjoyment of these discs due to the many very soft passages which prevail in this composition.

Elgar: The Severn Suite, Op. 87. London Symphony Orchestra conducted by Sir Edward Elgar. Five sides and **Elgar: Contrasts, Op. 10, No. 3.** London Philharmonic Orchestra conducted by Sir Edward Elgar. 3-12" discs (V-DB1908 to V-DB1910). \$2 each.

Sir Edward Elgar certainly cannot complain that the English record companies have ignored his works or that they have not been given sympathetic renditions—each year many of his compositions are recorded, and in most cases he directs the performance himself. Here *The Severn Suite* is given in its orchestral arrangement—it was originally written for brass band to be used in a band contest held some two or three years ago. It is not Elgar at his best, but it is well above the average of his works and has moments of considerable interest. The sixth side of these discs contains the third piece in Opus 10, the subtitle of which, "The Gavotte 1700 & 1900," gives us the clue to this little composition, in which Sir Edward quite cleverly and amusingly contrasts the stately gavotte of 1700 with the whirling dances of the "gay nineties." Splendid orchestral recording is being done in England, and these records are examples of some of the very best.

Richard Strauss: Ein Heldenleben. New York Philharmonic-Symphony Orchestra conducted by Mengelberg. 2-12" long-playing discs (V-L11663 and V-L11664) and 1-12" single-faced long-playing disc (V-L11665S) in album. Victor set LM-44. \$7.50.

Victor continues its policy of selecting each month one of its Masterpiece Sets and issuing it in long-playing form. Certainly no one could quarrel with the choice made for this month. Mengelberg's *Ein Heldenleben* has always been held in very high regard, and if your phonograph is equipped to play at 33⅓ r.p.m. you will find this set entirely satisfactory.

Tschaikowsky: Mazeppa—Cossack Dance. Hallé Orchestra conducted by Sir Hamilton Harty. One side and **Johann Strauss: Perpetuum Mobile.** Concertgebouw Orchestra of Amsterdam conducted by Willem Mengelberg. 1-12" disc (C-9076M). \$1.50.

These two spirited pieces receive adequate performances on this disc. Mengelberg takes the *Perpetuum Mobile* at a much slower pace than does Blech on his Victor record, and we rather prefer it. The *Cossack Dance* is not of any great importance, although Sir Hamilton makes it sound quite grand with his vigorous reading.

Delibes: Le Roi s'amuse—Pavane and Passepied.

London Symphony Orchestra conducted by Lawrence Collingwood. 1-10" disc (V-4234). \$1.

These two dances, from the incidental music which Delibes wrote for the revival of *Le Roi s'amuse* at the Comédie-Française in 1882, make very pleasant listening. The *Passepied* has been arranged for solo violin by Gruenberg, and is very popular as an encore number with concert violinists. There are several records of it in that form. This is the first orchestral recording of these pieces.

This disc is very welcome for Delibes has been pretty generally avoided by the recorders except for the numerous records from his opera *Lakmé* and from his ballets *Coppélia* and *Sylvia*. The reproduction is well up to present day standards.

Wagner: Das Liebesverbot—Overture. Berlin State Opera Orchestra conducted by Alois Melichar. 1-12" disc (PD-27296). \$1.50.

The chief and only interest in this record is the fact that the music was written by Wagner. However, we can note no trace of the Wagner we know in this composition and we doubt if anyone hearing it for the first time would ever name the immortal Richard as the composer. It was written in 1835 and 1836, during the period when Bellini and Auber were finding enthusiastic audiences for their operas. The public was thrilled with the striking scenes, rapid action and liked the tunes they could easily whistle. Wagner was ambitious. He wanted to produce something the public would readily accept. *Das Liebesverbot* was his only effort in this direction.

The first and only performance was given at the theatre at Magdeburg where Wagner was at the time musical director. The performance, which was given under great handicaps, was pretty terrible. The company was about to disband due to the fact that the performers were not receiving their salaries regularly and everyone connected with the troupe was deeply in debt. They were continually quarreling during rehearsals and refused to learn their parts. Just before what was to be the second performance, a free-for-all fight took place just before curtain-time and the company disbanded and the players went their several ways. Wagner made several attempts to have it produced in other cities without success, and shortly afterwards turned his efforts to more important work, and *Das Liebesverbot* was forgotten. It probably deserved a better chance. It was written to please, and it probably would have pleased the audiences for which it was conceived. As a piece of Wagneriana, this disc is important. The recording is adequate.

Martini: Plaisir d'Amour. One side and **Shilkret: Wee Bit O' Heart**—Scotch Episode. Victor Salon Orchestra conducted by Nathaniel Shilkret. 1-10" disc (V-24101). 75c.

Two sweet little pieces—one composed by, and both directed by, the indefatigable Nathaniel Shilkret. Excellent recording prevails.

CHAMBER MUSIC



Dvorák: Quartet in G Major, Op. 106. Prague String Quartet. 4-12" discs (V-DB1919 to V-DB1922) in album. \$8.

A very comprehensive review of this album set will be found in the current issue of *The Musical Record*, which, we might mention, is in our opinion, the outstanding American magazine devoted to recorded music. From this illuminating critique we quote the following:

"Of Dvorák's chamber music, the following has been recorded: the *American Quartet*, the *Dumky Trio*, the *Quintet in A major*, Op. 81, for string quartet and piano. . . . The *Quartet in G major* makes a pleasant addition to the list, and it also serves to introduce a new group of artists to the phonograph audience. The Prague String Quartet is a new name, but that it is well equipped to play Dvorák's music is manifest after hearing these records."

"The quartet has the same charm and appeal that the *American Quartet* has. There are the same lovely melodies, genuinely Schubertian in their warmth and expansiveness, the same emotional appeal of the slow movement, the same light-footed rhythm in the third movement, and the same vigor and sweep in the finale. The quartet, indeed, makes very enjoyable listening, and if its attraction is not a very deep or profound one, it is not to be sniffed at for that."

"The Prague String Quartet gives a vigorous and well rounded performance, well suited to the spirit of the music, and the recording matches the excellence of the reading."

Mozart: Oboe Quartet in F Major (K. 370). L. Goossens (Oboe); J. Léner (Violin); S. Roth (Viola) and I. Hartman ('Cello). 2-12" discs (C-LX256 and C-LX257). \$2 each.

The library of recorded chamber music is certainly enriched with the release of this Oboe Quartet of Mozart, which he composed in 1780 for his friend Ramm. We have always felt that Mr. Goossens was an exceptional oboist, and these records prove it without the slightest doubt. The Leners give him well balanced support, which makes this recording as fine a piece of chamber music as we have heard in a very long while. High fidelity reproduction prevails.

Brahms: Quartet in B Flat Major, Op. 67. Budapest String Quartet. 4-12" discs (V-11545 to V-11548) in album. Victor set M-183. \$6.50.

When this set was reviewed from the imported pressings in the August issue of this little publication, it was noted, that while it had the advantage of present recording technique, it was very doubtful in our mind whether that offset the superior rendition of the Léners, as evidenced in the recording they made for Columbia several years ago. Our suggestion is that you hear both sets and make your own decision.

Bach: Sonata No. 5 in F Minor. Five sides and **Bach: Sonata No. 2 in A Major—Andante.** Alfred Dubois (Violin) and Marcel Maas (Piano). 3-12" discs (C-68142D to C-68144D) in album. Columbia set No. 187. \$4.50.

If you got a real musical thrill last month when you listened to Columbia set No. 186 containing the *Fourth* and *Sixth* sonatas, you will be very glad to know that Columbia is losing no time in making the *Fifth* available by the same artists. If you have not investigated either of these sets, you have missed some very fine Bach recordings. Both the interpretation and the reproduction are beyond cavil.

VIOLIN



Bach: Sonata No. 4 in D Minor. Adolf Busch (Violin unaccompanied). 3-12" discs (V-7554 to V-7556) in album. Victor set M-133. \$6.50.

Joseph Cottler in his review of this recording from the imported discs in the January 1931 issue of *Disques* describes this sonata for solo violin in the following manner:

"The quiet melody of an *Allemande* opens the *Fourth*, followed by a firm *Courante*, a wistful *Sarabande*, a crisp *Gigue*, and then the famous *Chaconne*—the epic of the violin. In form the *Chaconne* is a setting of some thirty *Variations* on a theme. I know nothing of Bach to compare with the magnitude, the emotional sweep of the *Chaconne* except the *Mass* in B. It transforms the violin, not alone to an organ, but something more universal, and it is good not to have to see the earthy fiddle, to keep the mystery intact, and listen to Bach as he tells how he saw the Infinite in a chant that grows and dies and grows again and fills worlds. . . ."

Over twenty minutes of straight fiddling without an accompanying instrument is a Herculean task for any artist, and it is a substantial compliment to Mr. Busch, when critics, as they have, pretty generally agree that he has made a very good job of it. The recording is highly satisfactory.

CONCERTO



Mozart: Concertante Sinfonie for Violin and Viola (K. 364). Albert Sammons (Violin) and Lionel Tertis (Viola) with London Philharmonic Orchestra conducted by Sir Hamilton Harty. 4-12" discs (C-DX478 to C-DX481) in album. \$8.

We have just spent as pleasant a half hour with our phonograph as we can recall for quite some time—we have just played Mozart's *Concertante Sinfonie*. We feel that we have heard an exquisite performance of this work, and we hasten to congratulate Messrs. Sammons, Tertis and Sir Hamilton, and the members of his orchestra. In this work the solo parts are so closely interwoven with the orchestral score that the whole becomes symphonic in character, and the casual listener might easily mistake it for one of Mozart's lovely little symphonies. The recording is superb, thus making the whole a set of records that the discerning music lover should not overlook.

OPERA



Wagner: Die Meistersinger—Gut'n Abend, Meister! (Duet: Sachs and Eva—Act 2). Friedrich Schorr (Baritone) and Gota Ljungberg (Soprano) and London Symphony Orchestra conducted by Lawrence Collingwood. 1-12" disc (V-7680). \$2.

Due to the popularity of this duet, and the excellence of both the artists and the recording, many copies of the imported record have found their way into the libraries of American collectors since its release in England over a year ago. The duet beginning with the words *Gut'n Abend, Meister* on page 506 of the Eulenburg Minature Score proceeds, with a few minor cuts, to page 551, giving us some of the most charming music in the whole of *Die Meistersinger*. If this disc is not in your collection of *Meistersinger* records, you should add it without delay. It can be thoroughly recommended.

Smetana: Bartered Bride. Sung in Bohemian Soloists, Chorus and orchestra of the National Opera, Prague, conducted by Prof. Ostroil. 15-12" discs (V-AN801 to V-AN815) in album. \$26.25.

One would have to be pretty much interested in Smetana's *Bartered Bride* to wade through these fifteen well filled 12-inch discs. There are a few perhaps to whom this set will be a great joy, and to them we commend it. It is sung in Bohemian, and the libretto that accompanies the album is printed in that language and so is only of value to the comparatively few who understand that tongue. The artists are passable and the recording is fair, except for the reproduction of the chorus work, which is far below the standard set by the recorders at Milan.

VOCAL



Brahms: Sandmännchen. One side and **Mendelssohn: Grüss; Brahms: Der Schmied.** Lotte Lehmann (Soprano) with Chamber Orchestra conducted by Manfred Gurlitt. 1-10" disc (C-G4087M). \$1.

A little record of German *lieder* by Lotte Lehmann. Need we say more! In our opinion, it would be impossible for Miss Lehmann to make a bad record of music of this sort. Some will perhaps object to the orchestral accompaniment, but the small orchestra, so ably directed by Manfred Gurlitt, rather added to our enjoyment of this disc.

Serrano: La Dolorosa. One side and **Serrano: El Trust de los Tenorios.** Nino Martini (Tenor) with orchestra conducted by Cibelli. 1-10" disc (V-4231). \$1.

Two attractive selections with a distinct Spanish tang by a tenor who is gaining great popularity with radio audiences throughout the country. The recording is highly satisfactory.

Gounod: Nazareth. One side and **Nevin: The Rosary.** Richard Crooks (Tenor) with orchestra conducted by John Barbirolli and organ accompaniment by Herbert Dawson. 1-10" disc (V-1634). \$1.50.

Adams: The Star of Bethlehem. One side and **Adams: The Holy City.** Richard Crooks (Tenor) with orchestra conducted by John Barbirolli and organ accompaniment by Herbert Dawson. 1-12" disc (V-7854). \$2.

Gounod: Nazareth. Norman Allin (Bass) with B. B. C. Chorus; organ accompaniment by Stanford Robinson. One side and **Faure: The Palms.** Norman Allin (Bass) with chorus; organ accompaniment by Berkley Smith. 1-12" disc (V-5127M). \$1.

These three discs remind us that Christmas is just a month away. The feature of the Crooks recordings is the very effective accompaniment of the orchestra and organ, and of the Allin record the well balanced chorus work. You will find that both of these gentlemen sing these well known sacred pieces in a very simple and delightful manner with perfect enunciation. The recording is of the best.

PIANO



Albéniz: Sevillana No. 3 (From Suite Espagnole). One side and **Granados: Goyescas No. 4.** José Iturbi (Piano). 1-12" disc (V-11562). \$1.50.

Mozart: Sonata in A Major (K. 331). José Iturbi (Piano). 2-12" discs (V-11593 and V-11594). \$1.50 each.

José Iturbi, the Spanish pianist, who has gained considerable popularity with American audiences, both in person and over the air, makes his bow to record buyers with the discs listed above. Both the Albéniz and Granados pieces have been very satisfactorily recorded by Arthur Rubinstein and so are therefore of no special importance. Not so the Mozart *Sonata in A Major*, for a great many students of the piano will welcome this excellent recording, played so felicitously by Mr. Iturbi.

The labels are not so marked, but it is Köchel's number 331, the one that opens with a set of variations and ends with a spirited *Rondo alla Turca*. Everyone, who is at all familiar with Mozart's compositions for pianoforte, knows and loves this beautiful work. Why it has not been recorded before is a mystery, but then a search of the present catalogues only reveals recordings of two other of Mozart's sonatas for piano, the *Sonata in A Minor* by Kathleen Long and the *Sonata in G* by Irene Scharrer. Recording Directors please note!

Schumann: Sonata in G Minor, Op. 22. Mischa Levitzki (Piano). 2-12" discs (V-DB1906 and V-DB1907). \$2 each.

We submit, that we have here as fine a reproduction of a piano as has yet been engraved in the wax. The technique of recording this instrument, which seemed so difficult a few short years ago, has been so improved that good piano records are now quite common, and this one, in our opinion, reaches very close to the ultimate. Mr. Levitzki gives a sympathetic and charming performance of this work, which has been much criticised for its lack of unity. The fact that there is no close connection between the various movements is of course due to the fact that Schumann started work on this sonata in 1830 and did not complete it until 1838—there were intervals of as long as three years between the writing of the various parts. Be that as it may, there is sincerity in this work, and at moments some of Schumann's loveliest and most inspired writing for the piano.

ORGAN



Bach: Toccata and Fugue in D Minor. Edouard Mignan (Organ). (Played on the Grand Organ of the Church of St. Nicholas des Champs, Paris.) 1-12" disc (C-68145D). \$1.50.

Why Columbia selected this recording for repressing over here, when it already has a most excellent recent recording of this piece played by the French organist Edouard Commette in its catalogue, is just one of those things. It is very hard to understand, especially in view of the fact that the Commette recording is considered by many to be one of the finest reproductions of the organ ever to be put upon records, and further to mystify us, the new disc costs \$1.50 while the former rendition, which

we feel to be superior, may be had for \$1.25. Perhaps some of our readers with a fetish for puzzles will be able to explain this. We give up.

Christmas Medley. Joy to the World; O Little Town of Bethlehem; It Came Upon the Midnight Clear; Oh Come All Ye Faithful; Silent Night; Hark! the Herald Angels Sing; Once in Royal David's City; We Three Kings; Christians Awake. Raymond Moore (Organ). 1-10" long-playing disc (V-L24021). \$1.50.

A Very Merry Christmas. Organ Medley. Home, Sweet Home; Sir Roger de Coverly; Vive L'Amour; Landlord Fill the Flowing Bowl (Intro.: Little Brown Jug); Drinking; Good King Wenceslas; The Mistletoe Bough; O, dem Golden Slippers; Jingle Bells; Little Brown Jug; Old Folks at Home; Auld Lang Syne. Sidney Torch (Organ). 1-10" disc (C-2839D). 75c.

If your instrument is equipped to play the "long-players" and you would like a medley of Christmas carols played on the organ with chime effects, Raymond Moore's record will be of interest to you. If you prefer the standard discs you will find Sidney Torch's record quite jolly.

MISCELLANEOUS



Debussy: Claire de Lune. One side and **Chopin:** (a) *Prelude in C Minor, Op. 28, No. 20*; (b) *Mazurka in A Minor, Op. 68, No. 2* (Posth.). John Hunt (Played on the Neo Bechstein Piano). 1-12" disc (V-C2567). \$1.75.

This record is of interest solely because the Neo Bechstein piano is used in the recording. This new instrument is quite novel in its construction. It looks like an ordinary grand piano from which a cable runs to a small cabinet which houses a radio speaker. The strings are struck by hammers and the physical vibrations of the strings are turned into electrical vibrations and amplified by a set of radio tubes and the tones issue forth from the speaker. When a note is struck and the sustaining pedal is held the tone will continue indefinitely and may be raised and lowered in intensity by pressing or releasing the pressure on the pedal. For certain types of music the effect is quite alluring. Mr. Hunt has become very much interested in the possibilities of the instrument and has experimented with it considerably. Of the several records he has made, this one seems to best demonstrate the instrument. At Wanamaker's in Philadelphia we found a Neo Bechstein on display and we were given every opportunity to examine and play it. We found it quite fascinating.

RECENT OUTSTANDING RECORDINGS

Note: The following records have enjoyed the greatest public acceptance during the last six months.

Bach: Brandenburg Concerto No. 5 in D Major. Cortot (Piano), Thibaud (Violin), Cortet (Flute) and Ecole Normale Chamber Orchestra, Paris. 2-12" discs (V-DB1783 and V-DB1784). \$2 each.

Bach: Concerto in D Minor. Edwin Fischer (Piano) with his Chamber Orchestra. 3-12" discs (V-DB4420 to V-DB4422). \$2 each.

Beethoven: Concerto No. 1 in C Major, Op. 15. Artur Schnabel (Piano) and the London Symphony Orchestra conducted by Malcolm Sargent. Nine sides and **Beethoven: Für Elise.** Artur Schnabel (Piano). 5-12" discs (V-7669 to V-7673) in album. Victor Set M-158. \$10.

Beethoven: Concerto No. 3 in C Minor, Op. 37. Artur Schnabel (Piano) and the London Philharmonic Orchestra conducted by Dr. Malcolm Sargent. Nine sides and **Beethoven: Rondo in C Major, Op. 51, No. 1.** Artur Schnabel (Piano). 5-12" discs (V-DB1940 to V-DB1944) in album. \$10.

Beethoven: Concerto No. 4 in G Major, Op. 58. Artur Schnabel (Piano) and the London Philharmonic Orchestra conducted by Dr. Malcolm Sargent. 4-12" discs (V-7661 to V-7664) in album. Victor set M-156. \$8.

Beethoven: Concerto No. 5 in E Flat Major, Op. 73. ("Emperor"). Artur Schnabel (Piano) and London Symphony Orchestra conducted by Malcolm Sargent. 5-12" discs (V-7639 to V-7643) in album. Victor set M-155. \$10.

Brahms: Quintet in G Major, Op. 111. Budapest String Quartet and Hans Mahlke (2nd Viola). 3-12" discs (V-11553 to V-11555) in album. Victor set M-184. \$5.

The first letters in the record number indicate the manufacturer: B—Brunswick, C—Columbia, O—Odeon, PA—Parlophone, PD—Polydor, T—Telefunken, and V—Victor.



The New Records

A BULLETIN FOR THOSE INTERESTED IN RECORDED MUSIC

Issued monthly by

H. ROYER SMITH COMPANY

"The World's Record Shop"

10TH & WALNUT STREETS - - - - PHILADELPHIA, PA., U. S. A.

VOL. 1. NO. 11

JANUARY 1934

By mail to any address
25c per year

WE may all be very glad that 1933 is rapidly drawing to a close, and we may all wish to forget it as quickly as possible, but in the realm of recorded music there are a number of outstanding recordings, which should cause us to remember "the last year of the depression" with fond regard. As we consider the releases of the last twelve months we note that the quantity is somewhat less than in previous years but that the standard of quality is becoming higher and higher. We feel that they, who have watched with us the ever increasing fidelity of record reproduction, will be entirely satisfied with the progress which the recorders have made during the year.

In selecting items for especial mention we have included in the list those releases which, in our opinion, most greatly enriched the literature of recorded music. Unquestionably such a list should be headed by the four Beethoven Piano Concertos played by the greatest living interpreter of this music, the distinguished German pianist, Artur Schnabel. You will recall that all of the concertos have been made available this year except the Second, and it is understood that Herr Schnabel has already recorded it, and that it will be released within the next few months. Perhaps the Philadelphia Orchestra recordings of the excerpts from *Das Rheingold* and *Götterdämmerung* and the Fourth Symphony of Sibelius should be noted next. One other orchestral recording should be mentioned—not because it is the most satisfactory performance that we could imagine, but because of the importance of the work and the fact that all previous recordings were so hopelessly inadequate—Weingartner's set of Beethoven's *Fifth*. Well up on such a list

should be Bloch's *Quintet for Piano and Strings* and Brahms's *Quintet in G Major*, Opus 111. The first because it is a fine piece of chamber music by a contemporary composer, whose importance has not been recognized by the recording companies, and the second for the reason that we have here a superb performance by the Budapest String Quartet and Hans Mahlke (2nd Viola) of one of the most beautiful chamber works of Brahms.

From works seldom heard in concert we have selected Bach's *Concerto in D Minor* played by Edwin Fischer (Piano) with Chamber Orchestra and Mozart's *Concertante Sinfonie for Violin and Viola* (K364) because of the artistry of the performances and the excellence of the reproduction. The studios at La Scala have been prodigiously at work and have maintained their high standard in the complete recordings of *Otello* and *Don Pasquale*. It might not be too much to say that the recording of the former, taken as a whole, is perhaps the most satisfactory work these able recorders have ever done. As we turn from 1933 and look with expectant eyes to the new lists for the things which we hope will be recorded during the coming year, we should pause for a moment at least to mark two purely altruistic ventures on the part of record manufacturers. Ventures which have definitely enriched the literature of recorded music but which have shown no profit to the companies responsible for them. We salute Victor for George Copeland's "Album of Modern Spanish Music for Pianoforte" and Columbia for its recording of Roy Harris's *Concerto*, Opus 2.

Subscriptions are now being received for the fourth album of the Beethoven Sonata Society and the third album of the Hugo Wolf Society. The former contains the following sonatas: Opus 2, No. 2; Opus 27, No. 2 and Opus 81a, played by Artur Schnabel, and the latter consists of sixteen Wolf songs sung by Alexander Kipnis, Alexandra Trianti and Gerhard Hüsch. The Beethoven album contains seven 12-inch records, price \$14 and the Wolf album six 12-inch records, price \$12. Subscriptions for these sets will be accepted by the publishers of this bulletin until January 15, 1934, provided that a deposit of at least \$5 accompanies the order for each set. The records should be available for delivery about January 30th.

ORCHESTRA



Prokofieff: Le Pas d'Acier—Ballet Suite, Op. 41. London Symphony Orchestra conducted by Coates. 2-12" discs (V-11446 and V-11447). \$1.50 each.

When Prokofieff's *Age of Steel (Le Pas d'Acier)* Ballet was produced by Stokowski several seasons ago, it was greeted with mixed enthusiasm. Those who always find in every modern composition a great depth of hidden meaning acclaimed it a masterpiece, and others watched the stilted action of the ballet and heard only noise. On these discs we are probably hearing this music at its best. Coates seems to be entirely in sympathy with it and gives us a very lively and energetic reading. The recorders have captured this performance with rare fidelity.

Giordano: Fedora—Interlude. One side and **Cilèa: Adriana Lecouvreur**—Intermezzo Act 2. Members of La Scala Orchestra conducted by Franco Ghione. 1-10" disc (V-R10992). \$1.25.

Cherubini: Anacréon—Overture. London Symphony Orchestra conducted by Blech. 1-12" disc (V-DB1674). \$2.

Lalo: Le Roi D'Ys—Overture. Symphony Orchestra conducted by Philippe Gaubert. 2-10" discs (C-2103M and C-2104M). \$1.25 each.

This month we have a group of "operatic orchestral" records of uniform excellence. Perhaps the most interesting is the little disc containing an interlude from Giordano's *Fedora*, and an intermezzo from *Adriana Lecouvreur*, the opera, which, when produced at Covent Garden in 1904, spread Cilèa's fame beyond his native Italy. The music on each of these records makes very pleasant listening, the performances are quite satisfactory and the recording well up to present day standards.

Mozart: Symphony in D Major (K.385). Philharmonic-Symphony Orchestra of New York conducted by Toscanini. 1-12" long-playing disc (V-L11657); \$3, and 1-10" single-faced long-playing disc (L-4512S). \$1.

Continuing its policy of selecting the best of its album sets and making one of them available each month in long-playing form, Victor announces Mozart's *Symphony in D Major*, popularly known as the *Haffner Symphony*, conducted by the incomparable Toscanini. If your instrument is equipped to handle the "long-players," you should investigate this set without delay.

VIOLIN



Bach: Sonata in A Minor, for Solo Violin. Joseph Szigeti (Violin). 2-12" discs (C-68152D and C-68153D). \$1.50 each.

Of the six sonatas for solo violin, which date from Bach's Cöthen period (1720), the period of the Brandenburg concertos, we now have four adequately recorded. The first, and the present one in A Minor which is No. 3, played by Szigeti, the fourth by Adolf Busch and the fifth by Menuhin. Considering the limited number of those who can listen to such music with enjoyment, we feel that the recorders have been very generous with their offerings. The latest addition with its plaintive *Andante* is one of the most attractive of the group, and if the others are friends of yours of long-standing you will wish to make the acquaintance of this recording. Szigeti gives us a masterful performance of this very difficult music, and the recording captures his full rich tone with rare faithfulness.

OPERA



Friml: The Three Musketeers—Vocal Gems. Light Opera Company with orchestra. 1-12" disc (V-36097). \$1.25.

Sparkling Friml melodies well sung and faithfully reproduced for those who relish a little bright cheerful music now and again.

Sullivan: Princess Ida. Soloists, Chorus and Symphony Orchestra conducted by Dr. Malcolm Sargent. Recorded under the direction of Rupert D'Oyly Carte. 10-12" discs (V-11596 to V-11605) in album. Victor Set C-20. \$15.

Victor makes available this month the H.M.V. recording of *Princess Ida*, which was reviewed in this bulletin several months ago from the imported recordings. All those who added the H.M.V. album to their collections seemed greatly pleased with it, and now that Victor has made it generally procurable it should enjoy quite a wide sale. The artists and the recording are up to the usual high standard set by the other albums produced under the direction of Rupert D'Oyly Carte.

CHAMBER MUSIC



Beethoven: Quartet in B Flat Major, Op. 130.
Budapest String Quartet. 4-12" discs (V-11409 to V-11412) in album. Victor set M-157. \$6.50.

The most natural thing to do when this set came to the studio was to bring out the Lener recording and make a comparison. We did just that, and beg leave to report, that in our humble opinion, Lener should be awarded the verdict on practically every count. The perfect sympathy, which the Leners seem to have for this great work, and which is particularly noticeable in the emotionally soulful *Cavatina*, is largely lacking in the performance of the Budapest group. Although both recordings were made several years ago, they will each be found to be entirely satisfactory. When the Budapest records were issued in England, several reviewers called attention to the fact that the discs were incorrectly labelled, and we are greatly surprised that our friends in Camden did not note this fact, and see to it, that the Victor records were properly marked. It appears, that they just copied the data from the English labels, for the same errors appear on the domestic discs. By consulting the score you will find that the first movement is complete on sides 1 and 2; the *Presto* occupies side 3; the *Andante* will be found on sides 4 and 5; side 6 contains the *Alla danza tedesca* and sides 7 and 8 the *Cavatina*—five movements only. The *Finale* which completes the Lener version is omitted from the present recording. It appears that the Budapest players feel, that if a sixth movement be played, it should be the original one which Beethoven wrote for this quartet—the *Grosse Fuge* (Op. 133). You will recall that Beethoven's publishers persuaded him to change the last movement before it was published and he substituted the present *Finale*. The original ending was then published as Opus 133. We think that it was rather silly to record an outstanding work of the immortal Beethoven without a last movement. Some of us may prefer dogs with long tails, and some of us dogs with short tails, but most of us prefer either, to dogs with no tails at all.

Sacchini (1734-1788): Chimène. One side and **Mouret (1682-1738): Divertissement.** American Society of Ancient Instruments directed by Ben Stad. 1-10" disc (V-1635). \$1.50.

Byrd (1542-1623): Pavanne; Galliard. One side and **Purcell (1658-1695): Chaconne.** American Society of Ancient Instruments directed by Ben Stad. 1-12" disc (V-7873). \$2.

Through their records the fame of the Dolmetsch Group and La Societe des Instruments Anciens has spread throughout the world. The names of Arnold Dolmetsch and Henri Casadesus, the director of the latter organization, are inseparably associated with

the music of the 16th, 17th and 18th centuries played upon the instruments for which it was written. Through the discs listed above, we believe that the world will learn of a third group, which for the past ten years in their own quiet way have been diligently perfecting their art, until today America with justifiable pride can boast of an organization at least equal if not superior to either Mr. Dolmetsch's players in England or M. Casadesus's society in France.

The first public concert of the American Society of Ancient Instruments, of which Mr. Ben Stad is founder and director, was given in the Memorial Chapel at Valley Forge on May 24, 1929. It was only after six years of regular rehearsals that Mr. Stad felt that his group was ready to play in public. Since that time more and more concerts have been given each year to carefully selected audiences. The real measure of this organization will be taken when their records reach discerning music lovers everywhere and are assiduously compared with those from abroad. Mr. Stad is well aware of this fact, and has refrained from permitting his players to record until this season. He feels that the perfection, which they have now attained, is worthy of being engraved on the discs for the wide enjoyment and edification of this and future generations.

Excellent judgment in selecting pieces for these first recordings was shown, as you will discover when you play these discs. In choosing examples of the Italian, French and English schools not only the historic value was considered, but compositions were selected whose delicate charm and lovely harmony make them most attractive. Great care was taken in the recording of this unique ensemble, with the result that the reproduction will take to listeners scattered over the globe the subtle art of this Philadelphia organization with absolute faithfulness.

PIANO



Chopin: Scherzi. Arthur Rubinstein (Piano). 4-12" discs (V-7855 to V-7858) in album. Victor set M-189. \$8.

V-7855 Scherzo No. 1 in B Minor, Op. 20

V-7856 Scherzo No. 2 in B Flat Minor, Op. 31

V-7857 Scherzo No. 3 in C Sharp Minor, Op. 39

V-7858 Scherzo No. 4 in E Major, Op. 54

As we remarked in our October issue in considering the imported pressings of these records, the choice of Arthur Rubinstein to record these Chopin Scherzi was a very excellent one. Most of those who heard them agreed with us. Victor, realizing the importance of this set, lost no time in adding it to their domestic catalogue. Two of the scherzi have not been recorded before (Nos. 20 and 54), and none of them as well we have them here. These discs may be purchased separately at \$2 each.

CONCERTO



Mozart: Concertante Sinfonie for Violin and Viola (K.364). Albert Sammons (Violin) and Lionel Tertis (Viola) with London Philharmonic Orchestra conducted by Sir Hamilton Harty. 4-12" discs (C-68148D to C-68151D) in album. Columbia Set No. 188. \$6.

Last month we hailed this set, which we had just received from England, and this month we have pleasure in complimenting Columbia for so speedily making it available throughout America. We congratulated the artists and the orchestra for their excellent work, and called attention to the fact that the solo parts were so closely interwoven with the orchestral score that the whole became symphonic in character, with the result that the casual listener might easily mistake this work for one of Mozart's lovely little symphonies. If you are not familiar with this composition you have a rare treat in store for you, and if you are, you will welcome as fine a performance of this work as you are every likely to hear. With the added advantage of superb recording, we believe that Columbia has a set of discs that will enjoy as wide popularity as any it has issued in many a long day.

Bach: Brandenburg Concerto No. 5 in D major. Cortot (Piano), Thibaud (Violin) and Cortet (Flute) and Ecole Normale Chamber Orchestra, Paris. 2-12" discs (V-7863 and V-7864). \$2 each.

The imported recording of the *Brandenburg Concerto No. 5* has headed our list of "Recent Outstanding Recordings" for the last two months. Many connoisseurs consider these discs worthy of a place on the list of the most important recordings of 1933.

VOCAL



di Capua: Maria Mari! One side and **Thomé: Liebesgeständnis.** In German. Richard Tauber (Tenor) with Orchestra conducted by Ernst Hauke. 1-10" disc (C-G4088M). \$1.

Leoncavallo: Mattinata. One side and **Kellogg: Sheila.** John Charles Thomas (Baritone) with piano accompaniment by Will Garroway. 1-10" disc (V-1632). \$1.50.

Europe's most popular tenor and America's most popular baritone are represented on the lists this month with songs of very little moment. Mr. Thomas prefaces the singing of Kellogg's *Sheila* with a short spoken introduction. It is interesting enough the first time you hear it, but we venture to predict that it will become very wearisome with repeated playings, unless you are skillful enough to start the

record a half inch or so in from the edge, thus missing it. The reproduction on both discs is highly satisfactory.

Brahms: Die Mainacht (Op. 43, No. 2). One side and **Schubert: Seligkeit; Rastlose Liebe.** Ria Ginster (Soprano) with piano accompaniment by Gerald Moore. 1-12" disc (V-7821). \$2.

Ria Ginster offers three nicely contrasted selections of German *lieder* sung in her very best style with piano accompaniment by Gerald Moore. The two Schubert numbers are particularly welcome, as we do not recall ever having heard them on records. Those who find joy in this style of music will find this disc highly satisfactory in every way.

CHORAL



Gretchaninoff: Credo (From "Liturgia Domestica"). One side and **Archangelsky: The Creed.** Feodor Chaliapin (Basso) with Choir of Russian Metropolitan Church in Paris conducted by N. P. Afonsky. 1-12" disc (V-7715). \$2.

When the imported pressing of this disc was available last Spring we added it to our personal collection and we have played it many times with great enjoyment. The blending of the solo voice with the chorus is excellent and the recording is of the best. If the mystic music of the Russian Church appeals to you, you will find this record of great interest.

RECENT OUTSTANDING RECORDINGS

Note: The following records have enjoyed the greatest public acceptance during the last six months.

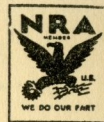
Beethoven: Concerto No. 4 in G Major, Op. 58. Artur Schnabel (Piano) and the London Philharmonic Orchestra conducted by Dr. Malcolm Sargent. 4-12" discs (V-7661 to V-7664) in album. Victor set M-156. \$8.

Beethoven: Concerto No. 5 in E Flat Major, Op. 73. ("Emperor"). Artur Schnabel (Piano) and London Symphony Orchestra conducted by Malcolm Sargent. 5-12" discs (V-7639 to V-7643) in album. Victor set M-155. \$10.

Mozart: Concertante sinfonie for Violin and Viola (K. 364). Albert Sammons (Violin) and Lionel Tertis (Viola) with London Philharmonic Orchestra conducted by Sir Hamilton Harty. 4-12" discs (C-68148D to C-68151D) in album. Columbia set 188. \$6.

Wagner: Götterdämmerung — Siegfried's Rhine Journey; Siegfried's Death; Brunnhilde's Immolation; Closing Scene. Philadelphia Orchestra conducted by Leopold Stokowski. Brunnhilde: Agnes Davis. 5-12" discs (V-7843 to V-7847) in album. Victor set M-188. \$10.

The first letters in the record number indicate the manufacturer: B—Brunswick, C—Columbia, O—Odeon, PA—Parlophone, PD—Polydor, T—Telefunken, and V—Victor.



The New Records

A BULLETIN FOR THOSE INTERESTED IN RECORDED MUSIC

Issued monthly by

H. ROYER SMITH COMPANY

"The World's Record Shop"

10TH & WALNUT STREETS - - - - PHILADELPHIA, PA., U. S. A.

VOL. 1. NO. 12

FEBRUARY 1934

By mail to any address
25c. per year

JUST as we go to press a most important announcement is received! The subscription list is open for the Bach Goldberg Variations Society. Wanda Landowska has recorded in its entirety this monumental work, which is said to be the most difficult ever written for the harpsichord. The set will contain six 12-inch records with album and the price will be \$12. An order blank for the convenience of our readers will be enclosed with the present issue of this publication. Subscriptions should be forwarded not later than February 15, 1934.

Charles Sanford Terry in his excellent book, *Bach, a Biography*, tells us how this unusual work came into being. It appears that Count Carl Freiherr von Kayserling, the Russian envoy to the Dresden Court, became an invalid and suffered from chronic insomnia. He employed a pupil of Bach's named Johann Gottlieb Goldberg to play the clavichord for him when he was wakeful. The Count then commissioned Bach to compose soothing music to relieve the tedium of his sleepless nights. Taking as his theme a Sarabande in G, Bach produced the Variations popularly known as Goldberg's, though the Count, who never tired of hearing them, claimed them as "my Variations" and paid the composer the generous fee of 100 louis d'or for them.

Reports from France, where these discs were recorded, state that Landowska has done her finest work for the phonograph in recording this Bach masterpiece. To those of us, who are familiar with the superb interpretations she has given us on the too few records she has made, this means a recording that will mark a milestone in musical history.

With this issue we complete the first volume of *The New Records*. If we may judge from the number of subscriptions which we have re-

ceived without any particular effort on our part, it would seem that our little publication is of value to an ever-increasing group, pretty well scattered throughout the world. When we conceived the idea of this little bulletin, it was our plan to make available each month a list of the standard recordings that were issued on both sides of the Atlantic, giving a brief and truthful description of each. Such a description as would guide those interested in recorded music in the choice of the discs they desired to add to their collections. To the degree with which you were pleased with the records that you chose from our pages, just to that degree have we accomplished our aim. We have had numerous requests that we issue an index covering the items listed in the first twelve numbers comprising Volume I. We shall be very glad to prepare and have such an index printed if enough of our readers wish one. It would be necessary to make a nominal charge for it. If you would like to have a copy, will you so advise us, enclosing 25 cents in stamps with your request. If a sufficient number of requests is received we will go ahead with it; if not, the stamps will, of course, be promptly returned. Also, we will be very happy to have any suggestions as to how we may make the second volume, which begins with the next issue, (March, 1934), of greater value to you.

Columbia has just issued a very nicely arranged catalogue of the records in its Masterworks Series including all releases to January 1, 1934. We had hoped to secure sufficient copies to mail one to each of our subscribers, but we were not able to get a quantity large enough to do this. We have on hand several hundred copies, and shall be glad to mail one to any of our readers who will request one, until our stock of this item is exhausted.

ORCHESTRA



Szostakowicz: Symphony No. 1, Op. 10. Philadelphia Symphony Orchestra conducted by Leopold Stokowski. 4-12" discs (V-7884 to V-7887) and 1-12" single-faced disc (V-7888-S) in album. Victor Set M-192. \$9. **Long-playing Version:** 2-12" long-playing discs (V-L11744 and V-L11745) and 1-12" single-faced long-playing disc (V-L11746-S) in album. Victor Set LAM-192. \$7.50.

Mark well this day! For today through the medium of Victor records, the music of Soviet Russia, as written by her official composer, is being carried to the farthest corners of America. Many will hear this music, who until today have never heard the name of its composer. This young man, born in Leningrad in 1906, stands at the head of the Union of Soviet Composers, whose members are pledged to "support the socialist program of construction with their art." Mr. Szostakowicz feels that the composers prior to the present Soviet era were upholding a political theory, whether they knew it or not, and that most of them were bolstering the rule of the upper classes. He believes that it is the duty of his colleagues and himself to write music that will have a unifying effect upon the broad mass of the people. He further believes that music is an organizing force and that it has the power of stirring specific emotions in those who listen to it. To this end he is dedicating his life.

Stokowski has been watching the career of this young Russian for a number of years and is deeply impressed with his ability and sincerity. He introduced him to America in November, 1928, when the present work was included in a regular concert of the Philadelphia Orchestra. In December, 1932, his Third (*May Day*) Symphony was played by this organization under Stokowski's direction. The Symphony No. 1 was repeated in November of last year, and considerably more enthusiasm for it was shown upon its second playing. It is in the usual four movements—the music, which is driving and direct, gives the impression of great strength, building to tremendous climaxes. It is not the sort of thing that one can dismiss by saying, "I don't like modern music." As you listen to this symphony you cannot help but feel that Szostakowicz has something important to say, and furthermore that he is saying it. Those who are interested in the development of all music will miss a great opportunity if they do not investigate this set of records. The excellence of the recording brings the Philadelphia Orchestra to you in a most lifelike reproduction.

For those whose instruments are properly equipped there is a long-playing set available.

Mozart: Les Petits Riens—Ballet Music. London Symphony Orchestra conducted by Leo Blech. 1-12" disc (V-11445). \$1.50.

On this disc we have some of the charming music which Mozart wrote for Noverre's ballet *Les Petits Riens*, which was produced in Paris in 1778. In the lively overture, which occupies part of the first side of this record, you will note a theme which Mozart used later in his *Marriage of Figaro*. The performance and recording are first class.

Delius: Brigg Fair. Symphony Orchestra conducted by Sir Thomas Beecham. 2-12" discs (C-68154D and C-68155D). \$1.50 each.

Handel—Arr. Beecham: The Origin of Design. Suite de Ballet. London Philharmonic Orchestra conducted by Sir Thomas Beecham. 1-12" disc (C-68156D). \$1.50.

If we were asked to make a list of the conductors whose efforts have done most to enrich recorded music, we would place the name of Sir Thomas Beecham very near the top of this list. He is thoroughly in sympathy with phonographic reproduction, and is fully aware of the cultural value of the music carried world-wide through the medium of the little black discs. Sir Thomas usually selects for recording those compositions in which he has a very personal interest, with the result, that on his records we generally have a highly intelligent and sympathetic interpretation. The two examples of his work in the recording studio, which Columbia offers this month, are no exception to the rule.

The more important item is the very excellent rendition of Delius's rhapsody, *Brigg Fair*. Perhaps this work will not fully reveal itself to you upon hearing it for the first or second time, but as you play it again and again, we feel very sure that you will eventually realize that you are listening to some of the noblest music written within the last century. While collecting folk-songs in Lincolnshire in 1905, Percy Grainger came across a ballad that attracted his attention. He arranged it for tenor solo and chorus, and then passed the tune on to Delius, who developed from the simple melody the lovely *Brigg Fair*. It was first played in England in 1908, and since that time has enjoyed wide popularity on the continent, particularly in Germany. Perhaps it is not spectacular enough for our *prima donna* conductors here in America, for it seldom appears on programs on this side of the Atlantic. We have compared the present recording with the H. M. V. discs by Geoffrey Toye, and in our opinion Sir Thomas's discs are superior in every way. . . . *The Origin of Design* is a ballet which was given in London a year or so ago with some success. Some of Handel's most sprightly music was selected and arranged by Sir Thomas for this stage spectacle. The recording in each case is of the very best.

Haydn: Symphony No. 11 (B. & H.) in G Major (Military). Symphony Orchestra conducted by Hans Knappertsbusch. 4-10" discs (C-17027D to C-17030D) in album. Columbia Set No. 189. \$4.

Our readers will recall, that in our review of the imported pressings of this symphony in the October 1933 issue, we did not wax very enthusiastic. Works of this length split up on eight sides of four ten-inch records rather annoy us. We can see no possible excuse for thus causing the listener the inconvenience of changing four records when this composition would have gone very nicely on two twelve-inch discs. The best we can say for this set is that it is an interesting example of early symphonic writing, and that it is fairly well reproduced.

Rimsky-Korsakow: Antar. Orchestre de la Société des Concerts du Conservatoire conducted by Coppola. 3-12" discs (V-DB4887 to V-DB4889). \$2 each.

Many will welcome this Oriental Suite with its rich sensuous melodies by the composer of the ever-popular *Scheherazade*. A small portion of this composition was recorded by Columbia on one side of a 12-inch disc, but this is the first time that it has been made available in complete form. It is just the type of music that will have a very broad appeal, and as the reproduction is excellent, we predict that these records will enjoy a very substantial sale.

Balakiref: Russia. London Philharmonic Orchestra conducted by Sir Hamilton Harty. 2-10" discs (C-DB1236 and C-DB1237). \$1 each.

This is the recording that caused such a furor in England when it was issued in November last. With its release English Columbia announced that it had discovered an entirely new method of recording which made for absolute realism. Led by Compton Mackenzie in *The Gramophone*, those who review phonograph records in Great Britain acclaimed these records as something out and beyond anything that had been heretofore accomplished in orchestral reproduction. Our readers, hearing of these discs, wrote us inquiring about them. We immediately sent for copies, which have just arrived. Without question they are wonderful records. They are as fine as any orchestral records we have heard. However, we cannot honestly say that they are any better than the best of orchestral recordings produced here in America. Perhaps our readers will note a decided improvement, but the several comparisons which we made failed to reveal it to us.

The music itself is very interesting, and if you wish to add to your library the recording which caused such a sensation abroad, you will at the same time be adding to your collection music that is entirely worthwhile. Balakiref (1836-1910) borrowed his motives from Russian folk-songs and developed this symphonic poem for the celebration

of the 1000th anniversary of the individuality of Russia as a nation. These records were recorded especially for, and are included in, the fourth volume of *The Columbia History of Music*, but due to the outstanding recording, and the fact that Russia is not otherwise available, these two records may be purchased without buying the entire set. It is reported that their sale abroad has run far ahead of any like recording in recent years.

Elgar: Cockaigne Concert Overture, Op. 40. Three sides and **Elgar: Pomp and Circumstance March No. 4 in G.** The B. B. C. Symphony Orchestra conducted by Sir Edward Elgar. 2-12" discs (V-DB1935 and V-DB1936). \$2 each.

Elgar: The Kingdom—Prelude, Op. 51. The B. B. C. Symphony Orchestra conducted by Sir Edward Elgar. 1-12" disc (V-DB1934). \$2.

Sir Edward Elgar is certainly given every opportunity by H. M. V. to present his works to the world at their best. The very excellent B. B. C. Symphony Orchestra is made available, and from the results obtained there is no question but that the H. M. V. recording engineers spare no pains to give us the very best of which they are capable. And that means that the Elgar orchestral records, from a technical standpoint, are as fine as any produced anywhere. Whether you find enjoyment and nourishment in Elgar's musical fare is a matter for you to decide; there is no doubt as to the ability of the men who play it, or of the skill of the technicians who record it. The *Cockaigne Concert Overture* with its subtitle "In London Town" dates from 1901, and attempts to describe the gaiety and brilliance of the English capital at the turn of the century. If by listening to this music, we could be miraculously transported to the mystical land of Cockaigne, where ease and luxury and plenty abide, perhaps many of us would buy these records. . . . The *Prelude* to the second oratorio in Elgar's proposed trilogy, of which *The Apostles* is the first, depicts the composer in a reverent mood, and might be cited as an example of Sir Edward at his best, in writing for full orchestra.

CONCERTO



Vivaldi-Bach: Concerto in A Minor for Four Pianos and Orchestra. Hélène Pignari-Salles (Piano), Germaine Leroux (Piano), Nicole Rolet (Piano) and Piero Coppola (Piano) with String Orchestra conducted by Gustave Bret. Three sides and **Bach: Prélude de la Cantate.** Symphony Orchestra conducted by Gustave Bret. 2-12" discs (V-L963 and V-L964). \$1.75 each.

Another recording of the Vivaldi-Bach *Concerto for Four Pianos*, following the Telefunken set released in July of last year. We find little choice between these two recordings. The present records

are 25c each less in price, and as they are in every way just as fine as the Telefunken discs, we presume that most people will prefer them.

Bach: Brandenburg Concerto No. 4 in G Major. Berlin Philharmonic Orchestra conducted by Alois Melichar. Five sides and **Reger: Concerto in Ancient Style—Allegro** (Op. 123). Berlin State Opera Orchestra conducted by Alois Melichar. 3-12" discs (PD-27307 to PD-27309). \$2 each.

At last, after years of waiting, we have a recording of the *Brandenburg Concerto No. 4*. And what a recording! At the moment we cannot think of any item that will cause the general rejoicing this will, especially when the excellence of the performance becomes apparent and the splendid results that the German recorders have attained, greet the ears of the listener. We now have adequate recordings of all of the Concertos, with the exception of No. 1. Let us hope that an early list will include this missing one. As we review in our mind the various recordings of this important Bach group, we recall that they are all of quite a high order of merit. In comparison, the present set, considering both the performance and the recording, if it does not stand at the head of the list, it is certainly very near the head.

CHAMBER MUSIC



Bloch: Quintet for Piano and Strings. Alfredo Casella (Piano) and the Pro Arte Quartet. 4-12" discs (V-7874 to V-7877) in album. Victor Set M-191. \$8.

In our review of the imported pressings of this work in the October, 1933, issue of this little periodical we said, "H. M. V., we salute you! In our opinion you have just issued one of the most important sets that any manufacturer has so far made available. Without question the most important addition to recorded modern chamber music." And then we unstintingly praised the supreme artistry of the performers and the skill of the recording technicians, and closed our critique with, "May the substantial appreciation of music lovers everywhere attend your effort."

We are happy to report that the merit of this fine contribution to recorded music was instantly recognized. The limited quantities of this set which importers brought to America were immediately sold and they were simply deluged with orders for additional sets. Victor came to the rescue with its domestic release of this important item, and now that it is generally available throughout the country, we predict that it will enjoy a sale equal in volume to any album set issued within recent years.

Beethoven: Sonata in F Major, Op. 24. Adolf Busch (Violin) and Rudolf Serkin (Piano). 3-12" discs (V-DB1970 to V-DB1972). \$2 each.

Beethoven: Sonata in C Minor, Op. 30, No. 2. Adolf Busch (Violin) and Rudolf Serkin (Piano). 3-12" discs (V-DB1973 to V-DB1975). \$2 each.

Two highly important additions to the recorded works of Beethoven are here listed. The *Sonata in F Major*, sometimes called "The Spring Sonata," has been recorded several times before with varying degrees of success. It remained for the present artists, with the aid of the facilities of the H. M. V. studio, to produce a recording worthy of this truly great music. No longer will it be necessary for anyone to spend a couple of hours playing the various recordings of this sonata, noting the defects and merits of each, and trying to match one against the other in attempting to select the best available, only to find that the best was only passable. We recall no other recording of the *Sonata in C Minor*, the second in the group of three which the composer dedicated to Emperor Alexander I of Russia. However, an excellent recording of the third in this group in G Major by Kreisler and Rachmaninoff is listed in the current Victor catalogue. The present records compare very favorably with this domestic set, which has enjoyed such great popularity since its release several years ago. In adding either or both of these imported recordings to your library, you may do so with the feeling that you have entirely satisfactory reproductions of this glorious music in every way.

PIANO



Poulenc: Mouvements Perpétuels. Francis Poulenc (Piano). 1-10" disc (C-4089M). \$1.

Three amusing little pieces on one ten-inch disc indicative of the humor Poulenc can put into his writing for the piano. The composer dashes them off for us in his gayest mood. This recording was released in France some three or four years ago, and has little musical value unless you are interested in the development of this young French composer. The recording is satisfactory.

Chopin: Rondo for Two Pianos, Op. 73. Leonard Shure (Piano) and Karl Ulrich Schnabel (Piano). 1-12" disc (V-11616). \$1.50.

Recordings of compositions for two pianos are not overly numerous, and so this disc is particularly welcome. The pianists (Karl is a son of the great Artur Schnabel and Leonard Shure is one of his most gifted pupils) give a fine performance of this delightful little rondo, which was published posthumously and given opus number 73. The recording is well up to present standards.

VIOLIN



Chausson: Poème, Op. 25. Yehudi Menuhin (Violin) and Orchestra Symphonique de Paris conducted by Georges Enesco. 2-12" discs (V-DB1961 and V-DB1962). \$2 each.

These records afford us the unusual opportunity of hearing this work as it was originally written. We have heard it many times in concert with the piano transcription of the orchestral score, and we have had for some time an excellent recording of it in that form with the present conductor playing the solo violin part. We find this newly recorded version with orchestra vastly more interesting. We predict for this recording a very general welcome, for it is just the sort of music that will appeal to a very high percentage of intelligent music lovers. Master Menuhin is at his best, and the orchestra under the skillful direction of Georges Enesco lends most sympathetic support. Reproduction of high merit obtains.

VOCAL



Woodforde-Finden: Kashmiri Song and Till I Wake. (Nos. 3 and 4 of the Indian Love Lyrics from "The Garden of Kama.") Conrad Thibault (Baritone) with piano accompaniment by Theodore Walstrum. 1-10" disc (V-1636). \$1.50.

If Mr. Thibault's record of the first two of the *Indian Love Lyrics*, which was released last June, caught your fancy, this disc containing the last two will probably be of interest. As in the earlier record, the rendition of these popular pieces and the reproduction are just about perfect.

Brahms: Vergebliches Ständchen. Lotte Lehmann (Soprano) with Instrumental Trio conducted by Dr. F. Weissmann. One side and **Schumann: An Den Sonnenschein; Des Knaben Wunderhorn: Marlenwürmchen.** Lotte Lehmann (Soprano) with Chamber Orchestra conducted by Manfred Gurlitt. 1-10" disc (C-G4090M). \$1.

A pleasing little record of *lieder* with unusual accompaniments at a very modest price. Miss Lehmann's interpretation is charming, and the recording is excellent.

OPERA



Smetana: Bartered Bride. Sung in Bohemian. Soloists, Chorus and orchestra of the National Opera, Prague, conducted by Prof. Ostroil. 15-12" discs (V-11617 to V-11631) in albums. \$22.50.

We remarked when we reviewed the imported records that, "One would have to be pretty much interested in Smetana's *Bartered Bride* to wade through these fifteen well filled 12-inch discs," but apparently there are quite a few patriotic Czechs here in

America, for the few sets that were brought over by the importers were immediately sold, and now Victor places the item on its domestic list for this month. We cannot see how a set like this, sung as it is in Bohemian by artists who are just passable, can possibly pay its way. Certainly there are many better items in the foreign catalogues which Victor might select for re-pressing with a greater chance of a profitable return. The reproduction might be classed as fair. It in no way compares with the operatic recording regularly done at the studios at Milan.

Wagner: Lohengrin—Brautcher (Bridal Chorus). One side and **Tannhäuser—Pilgerchor** (Pilgrims' Chorus). Vienna State Opera Chorus and Vienna Symphony Orchestra conducted by Paul Kerby. 1-12" disc (C-7271M). \$1.25.

Here is an example of very fine choral recording in the effective renditions of these familiar numbers. If you should feel the urge to add this disc to your collection, you can do so with the feeling that you have the best recording of both of these selections available.

Rossini: Barbieri di Siviglia—Una Voce Poco Fa (Act 1). One side and **Verdi: Rigoletto—Caro Nome Che Il Mio Cor** (Act 1). Luisa Tetrazzini (Soprano) with orchestra conducted by Lawrence Collingwood. 1-12" disc (V-7883). \$2.

Using a method similar to that used by Victor in the re-recording of the Caruso records, H. M. V. released in England in October last, these two selections by Tetrazzini. Victor makes them available this month under its label. The very excellent results obtained are evidence of the skillful craftsmanship employed by the English recorders in this delicate process of taking an acoustical record made in 1908 and adding an orchestral accompaniment to it. Perhaps those who remember the furor that greeted the original recordings when they were issued some twenty-five years ago, will be interested in hearing this disc.

Massenet: Manon—Je suis encore tout étourdie and Gavotte: Obéissons quand leur voix appelle. Ninon Vallin (Soprano) with orchestra. 1-10" disc (C-G4091M). \$1.

Ninon Vallin sings for us in her usual charming style two little numbers from *Manon*. The recording is highly satisfactory.

R. Strauss: Ariadne auf Naxos—Recitative and Aria of Zerbinetta. Maria Ivoguen (Soprano) with Berlin State Opera Orchestra conducted by Blech. 1-12" disc (V-DB4405). \$2.

This superb recording from Strauss' *Ariadne auf Naxos* is very welcome in view of the fact that practically nothing from this work is to be found on records. Miss Ivoguen's glorious voice is heard to advantage in this aria, and the orchestral support under the baton of Leo Blech is of the best. Splendid reproduction is a feature of this disc.

Ni

MISCELLANEOUS


Columbia History of Music Through Ear and Eye—Volume IV: Music as Romance and as National Expression. London Philharmonic Orchestra conducted by Sir Hamilton Harty; Myra Hess; Sir Hamilton Harty; Mark Raphael; Dorothea Helmrich; Victoria Anderson and Viola Morris. 8–10" discs (C-DB1230 to C-DB1237) with 48-page booklet by Percy Scholes in album. \$9.

Space will not permit even a brief review of this important addition to the literature of recorded music. For those who have secured the first three volumes in this series it is enough to say that the fourth is well up to the standard set by the earlier ones. For those who are not familiar with these sets it might be well to mention the scope of each. Each album contains eight 10-inch records with illustrated booklet by Percy A. Scholes. They are not sold by subscription, and so any of the four may be had from your dealer at \$9 per volume. Additional copies of the booklets for class use may be had at 75c each. Volume I considers music "to the opening of the seventeenth century," Volume II "from the beginning of the opera and oratorio to the death of Bach and Handel," Volume III "from Bach's sons to Beethoven" and the present volume which considers music "as Romance and as National Expression." This most recent volume contains: Berlioz's *Romeo's Reverie and the Fête of the Capulets* and Balakiref's *Russia* played by the London Philharmonic Orchestra—the following piano selections by Myra Hess and Sir Hamilton Harty, Field's *Nocturne in A* (No. 4), Chopin's *Nocturne in F Sharp* (Op. 15, No. 2), MacDowell's *A. D. 1620* and Dvorák's *First Slavonic Dance for Piano Duet* (Op. 46, No. 1)—the vocal records which complete the set are, Schumann's *Thou art so like a Flower* and *To the Evening Star*, Brahms's *On the River Boat* and *The Sisters*, and Hugo Wolf's *Night's Magic*, *Give Praise to Him* and *Ah, in Springtime*. Two more volumes to complete the series are planned—the Fifth will consider music "as Drama" and the Sixth "Twentieth Century Music."

The value of this series of albums is very nicely summed up by R. J. M. in his review of the first three volumes in the August 1932 issue of *Disques*, when he says, "When the complete set of six albums is finished, teachers, students and, above all, the ordinary music lover (for whom the work should be a godsend) will have an incomparable history of music to study and enjoy, one that will have sizeable

advantages over any that have hitherto been published. For this unique history enables the student who cannot play not only to read about the music but also actually to hear it, and as frequently as he wishes to."

Shakespeare: Hamlet—To Be, Or Not To Be (Act 3, Scene 1) and **O, That This Too Too Solid Flesh** (Act 1, Scene 2). Henry Ainley. 1–10" disc (V-4248). \$1.

Shakespeare: Hamlet—How All Occasions (Act 4, Scene 4) and **Look Here, Upon This Picture** (Act 3, Scene 3). Henry Ainley. 1–10" disc (V-4249). \$1.

These records are undoubtedly intended for educational purposes. They will certainly not stimulate the scholars' enthusiasm for the plays of the Immortal Bard. No "flesh and blood man" ever spoke as Mr. Ainley makes Hamlet speak on these discs. We have witnessed every important performance of Hamlet within the last twenty-five years, and some that were not so important, including Ben Greet's five hour version, but we have never heard such a dreary, lackadaisical reading as we have here.

Pastorale Chobani (Arr. Hossein). Aminoullah Hossein (Tar) accompanied by Darya (Tambourin). One side and **Chant Nostalgique** (Arr. Hossein). Aminoullah Hossein (Tar) accompanied by Darya (Tambourin) and sung by Iris Bulbulian. 1–10" disc (V-K7000). \$1.25.

We found this exotic music most fascinating. The national instrument of Persia, the tar, in the hands of a skillful player, may be made to make music that is very acceptable to our western ears. As one listens to this record, one thinks of a guitar and a mandolin—the tar seems to be a cross between these two instruments. The song sung by a female singer on the second side of this disc has a plaintive quality that is quite appealing. Teachers will instantly recognize the educational value of this record.

Marais: Prelude and Sarabande. Mabel Dolmetsch (Viola da Gamba) and Arnold Dolmetsch (Harp-sichord). One side and **Ives: Gilli Flower; Sarabande** (Anon); **Ives: La Cloche.** Nathalie Dolmetsch (Lyre Viol). 1–10" disc (C-DB1187). \$1.

Another charming little disc to add to your collection of records of the Dolmetsch Group. An example of the work of the French composer Marin Marais (1656-1728), a contemporary of Lully, and two tiny pieces by a former organist of Christ Church, Newgate, Simon Ives (1600-1662). Those interested in antique instruments will be particularly fascinated with the lyre viol solos.

The first letters in the record number indicate the manufacturer: B—Brunswick, C—Columbia, O—Odeon, PA—Parlophone, PD—Polydor, T—Telefunken, and V—Victor.